



EP1STULAE

Stage 35

When you have read this letter, answer the questions at the end.

Mānius Acīlius Glabriō salūtem dīcit Lupō amīcō.

quid agis, mī Lupe, in vīllā tuā rūsticā? iamne ex istō morbō convaluistī? quid agit Helvidius, fīlius tuus?

quotiēns dē tē tuāque vīllā cōgitō, tibi valdē invidēō; nam in urbe nūllum est ōtium, nūlla quiēs. ego quidem multīs negōtiīs cotīdiē occupātus sum. prīmā hōrā ā clientibus meīs salūtor; inde ad basilicam ōrātiōnēs habitum vel ad cūriam ōrātiōnēs audītum contendō; aliquandō amīcōs vīsītō, vel ab eīs vīsitor; per tōtum diem officia prīvāta vel pūblica agō. at tū intereā in rīpā flūminis vel in umbrā arboris ōtiōsus fortasse iacēs, et dum ego strepitū urbis vexor, tū carmine avium dēlectāris. sed satis querēlārum!

Imperātor Domitiānus triumphum heri dē Germānīs ēgit. pompa per tōtam urbem progressa est. quam aliī, mīrābile dictū, spectāculum splendidissimum vocābant. “Imperātor noster,” inquiunt, “pater vērus patriae, gentēs barbarās iam superāvit; Germānī per viās urbis iam in triumphō dūcuntur!” aliī tamen spectāculum rīdiculum dērīdēbant. “illī quī per viās dūcuntur,” susurrābant, “haudquāquam Germānī sunt, sed servī, ex prōvinciā Hispāniā arcessītī et veste Germānā indūtī! ēn splendidus Imperātor quī, paucīs homunculīs victīs, sē dignum triumphō putat!”



“dum ego strepitū urbis vexor, tū carmine avium dēlectāris.” (lines 10–11)

litterae cotīdiē ā Britannīā exspectantur, ubi Agricola bellum contrā Calēdoniōs gerit. Calēdoniī crēduntur ferōcissimī omnium Britannōrum esse, terribilēs vīsū audītūque. dē Calēdoniā ipsā omnīnō incertus sum, mī Lupe. utrum pars est Britanniae an īnsula sēiūncta?

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ad cōnsilium Imperātōris adesse saepe iubeor. invītus pāreō; quotiēns enim sententiam meam ā Domitiānō rogor, difficile est mihi respondēre; turpe vidētur mentīrī, periculōsum vēra loquī. nūper ego et aliī senātōrēs ab Imperātōre cōsultī sumus dē poenā illārum Virginum Vestālium quae incestī damnātae erant. supplicium ultimum eīs dēcrēvimus; magnum erat eārum scelus, et merita poena. at cōgitā impudentiam Domitiānī! Virginēs enim ob incestum sevērē pūnit, ipse vītā impūrissimā vīvit.

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quid agis?

how are you? how are you doing?

invideō: invidēre

envy

ōtium

leisure

ōrātiōnēs habitum

(in order) to give speeches

ōrātiōnēs audītum

(in order) to hear speeches

prīvāta: prīvātus

private

arboris: arbor

tree

querēlārum: querēla

complaint

triumphum ... ēgit: triumphum agere

celebrate a triumph

dē Germānīs

over the Germans

mīrābile dictū

strange to say

patriae: patria

country, homeland

veste: vestis

clothing

indūtī: indūtus

dressed

litterae

letters, correspondence

Calēdoniōs: Calēdoniī

Scots

terribilēs: terribilis

frightening

utrum ... est ... an?

is it ... or?

sēiūncta: sēiūnctus

separate

cōnsilium: cōnsilium

council

turpe: turpis

shameful

mentīrī

lie, tell a lie

incestī: incestum

immorality, unchastity

supplicium ultimum

death penalty

dēcrēvimus: dēcernere

vote, decree

impudentiam: impudentia

shamelessness

ob

on account of, because of

impūrissimā: impūrus

immoral

audīvistīne umquam poētam Valerium Martiālem recitantem?
ego quidem recitātiōnibus eius saepe adsum; tū sī eum audīveris,
certē dēlectāberis. versūs eius semper ēlegantēs, nōnnumquam
scurrīlēs sunt. eum tamen ideō reprehendō, quod Imperātōrem
nimium adulātur.

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quandō rūre discēdēs, mī Lupe? quandō iterum tē in urbe
vidēbimus? cum primum ad urbem redieris, mē vīsītā, quaesō; sī tē
mox vīderō, valdē dēlectābor. valē.

40

recitātiōnibus: recitātiō	<i>recital, public reading</i>
nōnnumquam	<i>sometimes</i>
ideō ... quod	<i>for the reason that, because</i>
reprehendō: reprehendere	<i>blame, criticize</i>
adulātur: adulārī	<i>flatter</i>
cum primum	<i>as soon as</i>
quaesō	<i>I beg, i.e. please</i>

- 1 Who is the writer of this letter? To whom is it written? Where are they both?
- 2 Why does Glabrio envy Lupus? What does he imagine Lupus is doing while Glabrio is working?
- 3 What public event has just taken place in Rome? Why have some Romans regarded it as ridiculous?
- 4 From where, and from whom, is news expected? What has Glabrio heard about the Scots?
- 5 What request does Glabrio often receive from the emperor? Why does he dislike obeying this request? Whose punishment has recently been discussed by the emperor's advisers? Does Glabrio feel that the punishment was justified? Why does he feel indignant about it?
- 6 Whose public readings has Glabrio been attending? What criticism does he make of him?
- 7 What does Glabrio finally ask Lupus? What request does he make?

About the Language I: Supine

A Study the following examples:

ad basilicam ōrātiōnēs **habītum** vel ad cūriam ōrātiōnēs **audītum** contendō.

I hurry to the basilica to give speeches or to the senate house to listen to speeches.

Calēdoniī sunt terribilēs **vīsū audītūque**.

The Caledonians are frightening to see and to hear.

The Latin words in boldface are a form of the verb called the **supine**. It is a verbal fourth-declension noun with only two cases:

The accusative (example 1) expresses purpose.

The ablative (example 2) indicates in what respect something is true.

B Further examples:

1 Agricola mīlitēs laudātum hortātumque per ōrdinēs prōcessit.

2 Epaphrodītus per aulam festīnāvit fugitīvōs quaesītum.

3 diū cōgitābāmus quid esset optimum factū.

4 amīcī ad agrum meum cotīdiē veniunt mē vexātum.

5 deī, sī hoc fās est dictū, fēliciōrēs quam nōs videntur.

6 poēta Martiālis ad Urbem versūs novōs recitātum regreditur.

C The supine appears only rarely in Latin. However, it is used in most Latin-English dictionaries as the fourth principal part of the verb, providing the stem for the perfect and future participles. In Unit 4 we will present Checklist and Complete Vocabulary verbs according to this system, giving the supine, rather than the perfect participle, as the fourth principal part.



A hunting scene.

C. Helvidius Lupus salŭtem dīcit Acīliō Glabriōnī amīcō.

cum epistulam tuam legerem, mī Glabriō, gaudium et dolōrem simul sēnsī. gaudiō enim afficiēbar, quod tam diū epistulam ā tē exspectābam; dolēbam autem, quod tū tot labōribus opprimēbāris.

in epistolā tuā dīcis tē valdē occupātum esse. ego quoque, cum Rōmae essem, saepe negōtiīs vexābar; nunc tamen vītā rŭsticā fruor. nam rūrī iūcundissimum est forās īre aliquandō per agrōs equitātum, aliquandō fundum īnspectum. crās in silvīs proximīs vēnābor; vīcīnī enim crēdunt aprum ingentem ibi latēre. nōn tamen omnīnō ōtiōsus sum; nam sīcut tū ā clientibus tuīs salūtāris atque vexāris, ita ego ā colōnīs meīs assiduē vexor.

dē morbō meō rogāvistī. simulatque ad hanc vīllam advēnī, medicum quendam, quī prope habitābat, arcessīvī. ille mē iussit vīnō abstinēre, medicīnamque sūmere. septem continuōs diēs ā medicō vīsītābar; morbus intereā ingravēscēbat. octāvō diē



“sīcut tū ā clientibus tuīs salūtāris atque vexāris, ita ego ā colōnīs meīs assiduē vexor.” (lines 10–11)

medicum dīmīsī, vīnum bibere coepī, medicīnam in cloācam effūdī. statim convaluī! putō quidem medicum ipsum, immō medicōs omnēs, in cloācam dēicī dēbēre.

rēctē dīcis Calēdoniōs omnium Britannōrum ferōcissimōs esse. amīcus meus Silānus, quī cum Agricolā in Britannīā nūper mīlitābat, dīcit Calēdoniōs in ultimīs partibus Britanniae habitāre, inter saxa et undās. quamquam Calēdoniī ferōcissimē pugnāre solent, Silānus cōnfīdit eōs ab exercitū nostrō vincī posse. crēdit enim Rōmānōs nōn modo fortiōrēs esse quam Calēdoniōs, sed etiam ducem meliōrem habēre.

in epistolā tuā Helvidium, fīlium meum, commemorās. quem tamen rārissimē videō! nam in hāc vīllā trēs diēs mēcum morātus, ad urbem rediit; suspicor eum ad urbem īre, puellam aliquam vīsītātum. quīndecim iam annōs nātus est; nihil cūrat nisi puellās et quadrīgās. difficile autem est mihi eum castīgāre; nam ego quoque, cum iuvenis essem ... sed satis dē hīs nūgīs.

dē poētā Martiāle, quem laudās, cōnsentiō. scio eum ab omnibus amīcīs meīs, ob ingenium, ob artem laudārī. scio epigrammata eius etiam ā virīs summae auctōritātis avidē audīrī. putāsne eum virum quendam potentissimum nimium adulārī? ōlim Ovidius poēta populum Rōmānum valdē dēlectāvit. deinde relēgātus est ...

dolēbam: dolēre	<i>grieve, be sad</i>
fruor: fruī	<i>enjoy</i>
rūrī	<i>in the country</i>
iūcundissimum: iūcundus	<i>pleasant</i>
forās	<i>outside, outdoors</i>
vēnābor: vēnārī	<i>hunt</i>
vīcīnī: vīcīnus	<i>neighbor</i>
sīcut ... ita	<i>just as ... so</i>
colōnīs: colōnus	<i>tenant-farmer</i>
abstinēre	<i>abstain</i>
sūmere	<i>take</i>
cloācam: cloāca	<i>drain</i>
cōnfīdit: cōnfīdere	<i>be sure, be confident</i>
aliquam: aliquī	<i>some</i>
quadrīgās: quadrīga	<i>chariot</i>
nūgīs: nūgae	<i>nonsense, foolish talk</i>
epigrammata: epigramma	<i>epigram</i>

tū igitur mihi graviter admonendus es, mī Glabriō. in epistulā tuā identidem dē quōdam virō potentī (quem nōmināre nōlō) male scrībis. tibi cavendum est, mī amīce! periculōsum est dē potentibus male scrībere. nam scīs virōs potentēs celeriter īrāscī, lentē mollīrī. haec tibi ideō dīcō, quod patris meī cārissimī memor sum; quī cum Vespasiānum Imperātōrem offendisset, prīmum relēgātus, deinde occīsus est. nisi cāveris, mī Glabriō, tū quoque, sīcut pater meus, damnāberis atque occīdēris. sollicitus haec scrībō; salūs enim tua mihi magnae cūrae est. valē.

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admonendus:	admonēre	<i>warn, advise</i>
nōmināre		<i>name, mention by name</i>
male		<i>badly, unfavorably</i>
īrāscī		<i>become angry</i>



A country estate.

Country Villas

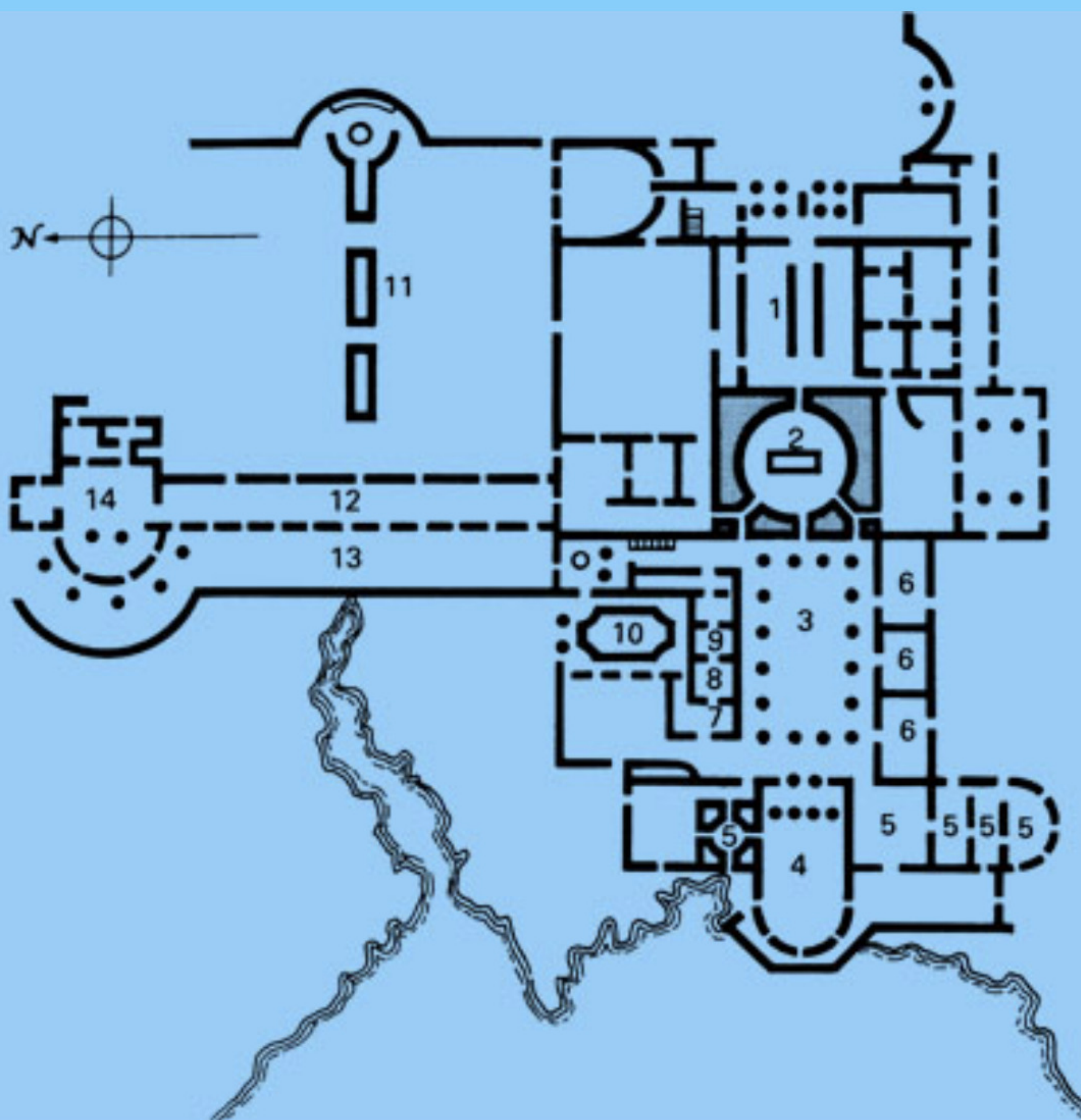
Many wealthy Romans, like Lupus on pages 2 and 6, owned both a town house in Rome and at least one villa in the country. The villas were generally either on the coast, like Pliny's at Laurentum (near Ostia), or in the hills around Rome, for example at Tibur, where the Emperor Hadrian had a spectacular mansion. Unlike town houses, villas were usually outward-looking, their colonnades and terraces overlooking views of gardens, landscapes, or the sea.

Country villas naturally varied in design, but they usually contained some or all of the following features: a series of dining and reception rooms for entertaining guests, often offering extensive views of the surrounding countryside; a set of baths, heated by hypocausts, containing the full range of **apodytērium**, **tepidārium**, **caldārium**, and **frīgidārium**; long colonnades where the owner and his friends might stroll and philosophize on the delights of nature, sheltered from the rain or from the direct heat of the sun; and extensive parkland, farmland, or gardens, preferably with plenty of shade and running water.

Pliny's Villa at Laurentum

An attempt at the plan of Pliny's Laurentine villa is shown on page 10, together with a model based on the plan. Among the villa's special features were the heated swimming pool (10); the chief dining-room (4), with its large semi-circular extension terraced out over the sea, designed to provide the dinner-guests with an impressive panorama; and the covered colonnade (12) leading to Pliny's private suite (14). This suite was Pliny's own addition to the building and it provided him with quiet and privacy; for example, at the noisy mid-winter festival of the Saturnalia, Pliny could retire to his suite while his slaves enjoyed themselves in the main villa, so that he did not get in the way of their celebrations and they did not disturb the "profound peace and seclusion" he needed to read and write.

A model of Pliny's villa at Laurentum, based on a description in one of his letters.



- | | | |
|-------------------|-------------------------|--|
| 1 atrium | 6 slaves' rooms | 11 ornamental garden with vine pergola |
| 2 courtyard | 7 tepidarium | 12 covered colonnade |
| 3 inner courtyard | 8 apodyterium | 13 terrace |
| 4 dining-room | 9 caldarium | 14 Pliny's private suite |
| 5 bedrooms | 10 heated swimming pool | |

In one of his letters, Pliny lovingly describes the joys of his villa:

It is seventeen miles from Rome, so it is possible to spend the night there after necessary business is done. It opens into an atrium [1] and then there are two colonnades which enclose a small but pleasant courtyard [2]. This makes a splendid retreat in bad weather, being protected by windows and by the overhanging roof. Opposite it is a cheerful inner hall [3] and then a dining-room [4] which is quite beautiful. It extends out over the sea, and, whenever the sea is driven inland by the south-west wind, it is lightly washed by the spray of the spent breakers. It has folding doors and windows all around, with a view from the front and sides, as it were, of three different seas. Around the corner is a room with a semi-circular extension to catch the sun as it moves around and shines in each window in turn. One wall is fitted with shelves like a library to hold the books which I read and re-read. At the far end of the terrace is a suite of rooms (14) which are truly my favorites, for I had them built myself. Here is a solarium facing the terrace on one side, the sea on the other, and the sun on both.



Seaside villas.

About the Language II: Indirect Statement

A In Unit 1, you met sentences like these:

“**mercātor** multam pecūniam **habet**.”

“*The merchant has a lot of money.*”

“**servī** fraudem **parant**.”

“*The slaves are preparing a trick.*”

In each example, a statement is being made. These examples are known as **direct statements**. Notice the nouns **mercātor** and **servī** are in the nominative case and the verbs are **habet** and **parant**.

B In Stage 35, you have met sentences like these:

scīmus **mercātōrem** multam pecūniam **habēre**.

We know the merchant to have a lot of money.

Or, in more natural English:

We know that the merchant has a lot of money.

crēdō **servōs** fraudem **parāre**.

I believe the slaves to be preparing a trick.

Or, in more natural English:

I believe that the slaves are preparing a trick.

In each of these examples, the statement is not being made, but is being reported or mentioned. These examples are known as **indirect statements**. Notice that the nouns **mercātōrem** and **servōs** are now in the **accusative** case, and the verbs **habēre** and **parāre** are now in the **infinitive** form. Sometimes this grammatical feature is called the **accusative and infinitive**.

C Compare the following examples:

DIRECT STATEMENTS

“**captīvī** dormiunt.”

“*The prisoners are asleep.*”

“**Lupus** in vīllā rūsticā **habitat**.”

“*Lupus is living in his country villa.*”

INDIRECT STATEMENTS

centuriō dīcit **captīvōs** **dormīre**.

The centurion says that the prisoners are asleep.

audiō **Lupum** in vīllā rūsticā **habitāre**.

I hear that Lupus is living in his country villa.

D Further examples of direct and indirect statements:

- 1 “hostēs appropinquant.”
- 2 nūntius dīcit hostēs appropinquāre.
- 3 dominus crēdit fugitīvōs in fossā latēre.
- 4 “Agricola bellum in Calēdoniā gerit.”
- 5 audiō Agricolam bellum in Calēdoniā gerere.
- 6 rhētor putat fīlium meum dīligerter labōrāre.

E Compare the following examples:

DIRECT STATEMENTS

“cēna parātur.”

“Dinner is being prepared.”

“servī īnspiciuntur”

“The slaves are being inspected.”

INDIRECT STATEMENTS

coquus dīcit cēnam parārī.

The cook says that dinner is being prepared.

audiō servōs īnspicī.

I hear that the slaves are being inspected.

In these examples the verb in both statements is **passive**.

DIRECT STATEMENTS

“mīles mentītur.”

“The soldier is lying.”

INDIRECT STATEMENTS

crēdimus mīlitem mentīrī.

We believe that the soldier is lying.

In this example, a **deponent** verb is used in both statements.

F Further examples of direct and indirect statements with passive or deponent verbs:

- 1 “Domitia ab Imperātōre relēgātur.”
- 2 Epaphrodītus nūntiat Domitiam ab Imperātōre relēgārī.
- 3 putāmus amīcōs nostrōs hīs verbīs offendī.
- 4 agricola scit vicīnōs hōc strepitū vexārī.
- 5 “frāter meus ad Urbem revertitur.”
- 6 intellegō frātre meum ad Urbem revertī.
- 7 quis crēdit captīvōs effugere cōnārī?
- 8 explōrātor dīcit exercitum ē castrīs ēgredī.

Word Patterns: Nouns and Adjectives

A Study the form and meaning of the following nouns and adjectives:

ōtium	<i>idleness, leisure</i>	ōtiōsus	<i>idle, at leisure</i>
spatium	<i>space</i>	spatiōsus	<i>spacious, large</i>
fōrma	<i>beauty</i>	fōrmōsus	<i>beautiful</i>

B Using Section A as a guide, complete the table below:

līmus	<i>mud</i>	līmōsus	.....
herba	.....	herbōsus	<i>grassy</i>
bellum	.....	bellicōsus	<i>aggressive, warlike</i>
furor	<i>madness</i>	furiōsus	.....
damnum	.....	damnōsus	<i>harmful, damaging</i>
pretium	.....	pretiōsus	.....
perīculum	.....	perīculōsus	.....
odium	.....	odiōsus	.....
iniūria	.....	iniūriōsus	.....

C Match each of the following Latin adjectives with the correct English translation:

Latin: fūmōsus, iocōsus, ventōsus, perfidiōsus, annōsus

English: treacherous, smoky, fond of jokes, old, blown by the winds

D Many Latin **-ōsus** adjectives come into English as words ending in “-ose” or “-ous.” Give an English adjective and its meaning for each of the following Latin adjectives. Use the meaning of the Latin word in your definitions.

verbōsus, studiōsus, dēliciōsus, cōpiōsus, victōriōsus

E Explain the following based on your knowledge of Checklist Vocabulary and the suffix **-ōsus**:

- a famous orator
- an odious remark
- a precious heirloom
- to be in a vinous state

Practicing the Language

A Complete each sentence with the correct verb from the list below, and then translate. Do not use any verb more than once.

terrēbit reficiet dabit certābit dūcet
terrēbunt reficient dabunt certābunt dūcent

- 1 hī fabrī sunt perītissimī; nāvem tuam celeriter
- 2 crās dominus lībertātem duōbus servīs
- 3 leōnēs, quī ferōcissimī sunt, spectātōrēs fortasse
- 4 sī templum vīsītāre vīs, hic servus tē illūc
- 5 frāter meus, aurīga nōtissimus, crās in Circō Maximō

B With the help of Section H on page 303 of the Language Information, turn each of the following pairs into one sentence by replacing the word in boldface with the correct form of the relative pronoun **quī**, and then translate.

For example: prō templō erant tribūnī. **tribūnōs** agnōvī.

This becomes: prō templō erant tribūnī, **quōs** agnōvī.

*In front of the temple were tribunes, **whom** I recognized.*

- 1 in fundō nostrō sunt servī. **servī** in agrīs cotīdiē labōrant.
- 2 prope iānuam stābat nūntius. **nūntiō** epistulam trādidī.
- 3 in hāc vīllā habitat lībertus. **lībertum** vīsītāre volō.
- 4 audī illam puellam! **puella** suāviter cantat.
- 5 in viā erant multī puerī. **puerōrum** clāmōrēs senem vexābant.

C Select the correct form of the infinitive in parentheses for each verb, and then translate each sentence.

- 1 ēheu! scio illum cōsulem officium (dēserere/dēserī). nōlīte morārī! ille (relēgāre/relēgārī) dēbet.
- 2 vīcīnī nesciunt suōs colōnōs agrōs (neglegere/neglegī).
- 3 dīcisne quāsdam Virginēs Vestālēs ab Imperātōre (pūnīre/pūnīrī)?
- 4 tibi cavendum est! multī inimīcī affirmant tē dē Domitiānō male (scrībere/scrībī). mentiuntur!
- 5 rēctē intellegis hominēs negōtiō strepitūque magis in urbe quam rūrī (vexāre/vexārī).
- 6 doleō quotiēns putō ducēs tam prāvōs supplicium meritum nōn (accipere/accipī).

Roman Letters

What the Romans called **ōtium** (free time), the freedom from **negōtium** (the business of life), was actually laborious leisure in which a great amount of time was devoted to reading and writing. Someone once expressed wonder at what Pliny the Elder had accomplished: he had performed important and time-consuming official duties, had practiced law, and had written many books. His nephew, Pliny the Younger, explained that **studia**, learning and studying, filled all his uncle's spare time. While he was resting after lunch, while dining, while traveling, while being carried through Rome in a litter, even while being rubbed down and dried after a bath, Pliny the Elder had books read aloud to him while he took notes, wrote extracts, or dictated to his secretary. Apparently Pliny the Younger practiced this routine as well. He tells us that, relaxing at his beloved Laurentine villa, he never wasted time even while hunting: "I was sitting by the hunting nets with stylus and writing tablets instead of hunting spears by my side, thinking and making notes, so that, even if I came home empty-handed, I should have my wax tablets filled at least."

This inclination for reading and writing was widespread among cultivated Romans and letter-writing accounted for a great amount of that time and devotion. In the small city-states of the Greek world, there had been relatively little need for written communication and the number of letters in classical Greek literature is small. But with Rome at the center of an expanding empire, written correspondence became absolutely essential. Landowners visiting their estates in Italy, bureaucrats on military or administrative service in the provinces, travelers, merchants, tax collectors, students, soldiers, and exiles, all needed to keep in touch with home or the capital. We have imagined such an exchange of news in the letters between Glabrio and Lupus, pages 2–8.

Every traveler went laden with letters he had been asked to deliver, often in return for letters of introduction to influential persons (**epistulae commendāticae**). A person about to send a messenger or who intended to go on a journey made it a point of courtesy to notify friends in time for them to prepare letters. There was a danger, of course, that letters sent in this way might fall into the wrong hands or be lost. It was customary, therefore, to send a copy of an important letter by another person and, if possible, by another route.

Notes, short letters, lists, receipts, and first drafts of literary works were written on wax tablets (**cērae**). A page of papyrus (**charta**) was expensive and was used only for important correspondence. Normally two parallel columns were written on each charta. A book was a long strip of papyrus, made from a number of chartae glued together. It was kept rolled in a scroll (**volūmen**) and was unrolled as it was read.

The sheer volume of correspondence carried on by most Romans of wealth made it impossible for them to write all their letters in their own hand, except for the most important or those to dear friends. It was, therefore, the practice to use **āmanuēnsēs** or secretaries. A slave employed in writing correspondence from dictation or copying was called a **notārius**, a **librārius**, or a **servus ab epistulīs**. If letters had been written by a secretary, the authors would often add a line or two in their own hand. Soon the personal letters of important men began to be collected. Cicero and Pliny, the most famous Roman letter-writers, and their secretaries kept copies of letters they thought worth keeping and glued them together in **volūmina**.



Part of an epitaph praising a secretary.

Over 900 letters written by Cicero (106–43 B.C.), the famous orator and lawyer, have survived. Some of these, like newsletters, provide official and unofficial, public and private, views on current politics; others deal with personal and cultural matters. Some of Cicero's letters are private and were written without any thought of publication; others clearly have a wider circulation in mind. The letters discuss all that is in the writer's mind, in a lively, colloquial, and immediate style, much as in a modern journal. After Cicero no one could compose a letter without being conscious of the established epistolary form. It was to serve as a model for many Roman writers, including Pliny the Younger.

The letters of Pliny the Younger (c.A.D. 61-c.112) resemble Cicero's in that they cover a wide range of topics and reflect the life, interests, and personality of their author. However, Pliny's letters, more so than Cicero's, were written self-consciously and selectively, with a view to future publication. The letters are fluent, elegant, and polished. From the hundreds of letters that have been preserved, we get an exceptionally vivid picture of the private lives of the Romans. The letters of both Cicero and Pliny show the results of a thorough education in rhetoric. Both men express themselves so well that their letters belong to the field of literature.

Distinct literary categories, or genres of literature, were established by the Greeks and had become traditional by Roman times - history, philosophy, oratory, comedy, tragedy, epic, pastoral, lyric, and didactic or instructive poetry. The Romans themselves claimed only one new invention, verse satire. Today, however, letter-writing is also a recognized genre of Latin literature and, according to some critics, it is, next to satire, Rome's most distinctive literary legacy.

A Roman letter follows a conventional structure: it is expected to have a greeting, a body, and a valediction. The letter begins with the writer's name (in the nominative case) followed by the recipient's name (in the dative case). The next line generally reads **SAL, SD, or SPD** for **salūtem**, **salūtem dīcit**, or **salūtem plūrimam dīcit**. In the body of the letter the Romans often, although not always, put the verbs in the tense which would be the actual time when the letter was read, not the tense appropriate at the time of writing; for example, **scrībēbam** often means "I am writing." This is called the epistolary tense. After the message, the writer often uses formulaic phrases of courtesy or affection as a conclusion, for example **SVBE** (**sī valēs, bene est**), **valē**, or **cūrā ut valeās**. Since the sender's name has already appeared in the salutation, the letter is not signed at the end. The use of stylized opening and closing phrases injects a tone of formality even in personal letters.

As a genre, Roman letters often have certain stylistic characteristics in common, as well. Each letter is normally confined to a single theme. Consistency of literary style - the color and pattern of language and the tone or feeling - is also characteristic. Simplicity of language is combined with oratorical artifice in word order and structure. A young man once asked Pliny for a course of study. Pliny suggested that letter-writing would be a valuable element in the proposed curriculum: "I know that your chief interest is law, but that is not a reason for advising you to limit yourself to this style ... I should like you sometimes to take a passage of history or turn your attention to letter-writing, for often history, in a speech, calls for a narrative or poetic description; and letters develop brevity and simplicity of style."

A publishing trade existed in Rome but, with duplication of works limited to the output of slaves copying by hand, publication was not on a great enough scale to provide authors with an income. The motive for publishing literary works, including letters, was not money but literary prestige, **dignitās**. However, whether for publication or not, Roman letters allowed both their writers and their readers to share in the enjoyment of well-written, entertaining correspondence.

Word Study

A Give an English derivative from **putō** to match each of the following definitions:

- 1 a machine which thinks
- 2 a disagreement
- 3 a person appointed to act on another's behalf
- 4 unquestionable
- 5 what other people think of you
- 6 to cut off

B Match the correct meaning to the English derivative.

- | | |
|----------------|--|
| 1 demerit | a uprightness of character |
| 2 moratorium | b the consequence of an act deserving blame |
| 3 officious | c to banish, exile |
| 4 rectitude | d occurring at the same time |
| 5 relegate | e generally considered, supposed |
| 6 rustic | f living in the country; lacking refinement |
| 7 simultaneous | g period of delay |
| 8 putative | h offering unnecessary and unwanted advice; meddlesome |

C Give the meaning of the following:

- 1 an emerita professor
- 2 caveat emptor
- 3 an ex officio committee member
- 4 to do a task sine mora

D Which U.S. state was named by Sir Walter Raleigh after the unmarried Queen Elizabeth I?

Stage 35 Vocabulary Checklist



ager, agrī, m.
an

field
or
whether ... or

utrum ... an
caveō, cavēre, cāvī, cautum
cūrae esse

beware
be a matter of concern

ideō
ideō ... quod

for this reason
for the reason that, because
then

inde
īnsum, inesse, īnfuī
mentior, mentīrī, mentītus sum
meritus, merita, meritum
moror, morārī, morātus sum
officium, officiū, n.

be in, be inside
lie, tell a lie
deserved, well-deserved
delay
duty

putō, putāre, putāvī, putātum
quandō?

think
when?

quidem
quotiēns

indeed
whenever

rēctē
relēgō, relēgāre, relēgāvī, relēgātum
rūs, rūris, n.

rightly, properly
exile
country, countryside

rūrī
simul
supplicium, suppliciū, n.
vīcīnus, vīcīnī, m.
virgō, virginis, f.

in the country
at the same time
punishment, penalty
neighbor
virgin, unmarried woman



A letter found in a military camp in Britain.



RECITATIO

Stage 36



I

in audītōriō expectant multī cīvēs. adsunt ut Valerium Martiālem, poētā nōtissimum, recitantem audiant. omnēs inter sē colloquuntur. subitō signum datur ut taceant; audītōrium intrat poēta ipse. audītōribus plaudentibus, Martiālis scaenam ascendit ut versūs suōs recitet.

Martiālis: salvēte, amīcī. (*librum ēvolvit.*) primum recitāre volō versūs quōsdam nūper dē Sabidiō compositōs. 5

complūrēs audītōrēs sē convertunt ut Sabidium, quī in ultimō sellārum ordine sedet, spectent. ipse nescit utrum rīdeat an īrāscātur.

Martiālis: nōn amo tē, Sabidī, nec possum dīcere quārē. 10
hoc tantum possum dīcere — nōn amo tē.

audītor: (*cum amīcīs susurrāns*) illōs versūs nōn intellegō. cūr poēta dīcere nōn potest quārē Sabidium nōn amet?

prīmus amīcus: (*susurrāns*) scīlicet poēta ipse causam nescit. 15

secundus amīcus: (*susurrāns*) immō, poēta optimē scit quārē Sabidium nōn amet: sed tam foeda et obscēna est causa ut poēta eam patefacere nōlit.

aliī audītōrēs: st! st!

prīmus amīcus: hem! audītōrēs nōbīs imperant ut taceāmus. 20

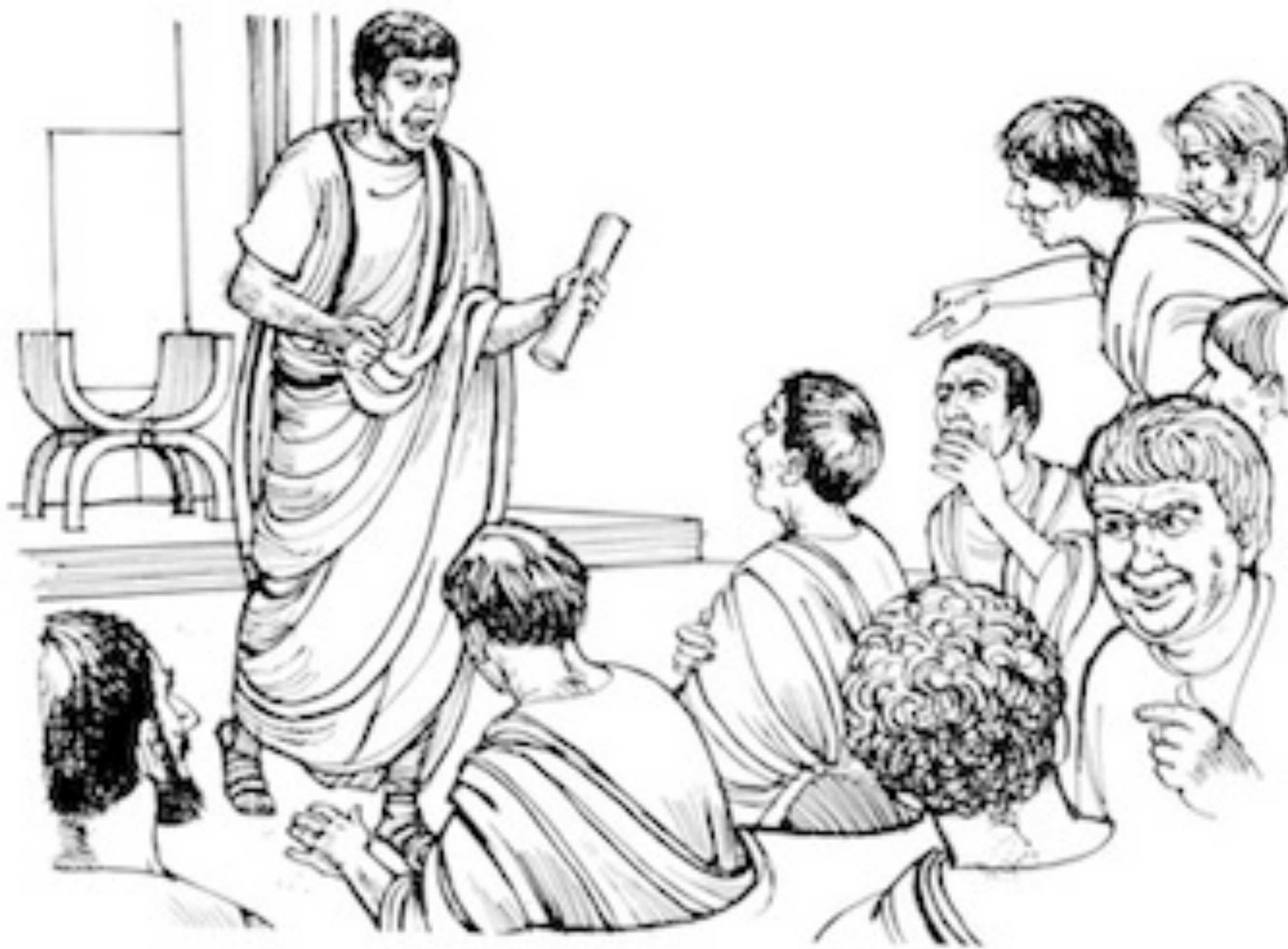
Martiālis: nunc dē Laecāniā et Thāide, fēminīs “nōtissimīs”: (*audītōrēs sibi rīdent.*)
Thāis habet nigrōs, niveōs Laecānia dentēs.*
quae ratiō est? . . .

audītor: (*interpellāns*) . . . ēmptōs haec habet, illa suōs! 25

Martiālis, interpellātiōne valdē īrātus, dē scaenā dēscendit ut audītōrem vituperet.

Martiālis: ego poēta sum, tū tantum audītor. ego hūc invītātus sum ut recitem, tū ut audiās. (*subitō audītōrem agnōscit.*) hem! scio quis sīs. tū Pontiliānus es, quī semper mē rogās ut libellōs meōs tibi mittam. at nunc, mī Pontiliāne, tibi dīcere possum quārē semper 30

* Some noun-and-adjective phrases, in which an adjective is separated by one word or more from the noun which it describes, have been underlined.



Martiālis, interpellātiōne valdē īrātus, dē scaenā dēscendit ut audītōrem vituperet.
(lines 27–28)

mittere recūsem. (*ad scaenam reversus,*
recitātiōnem renovat.)

35

cūr nōn mitto meōs tibi, Pontiliāne, libellōs?
nē mihi tū mittās, Pontiliāne, tuōs!

omnēs praeter Pontiliānum rīdent. Pontiliānus autem tam īrātus est ut ē
sellā surgat et ad scaenam sē praecipitāre cōnētur. Martiālī
appropinquāre vult ut poētā pulset, sed amīcī eum retinent.

40

audītōriō: audītōrium

auditorium, hall (used for public readings)

colloquuntur: colloquī

talk, chat

audītōribus: audītor

listener, (pl.) audience

ēvolvit: ēvolvere

unroll, open

complūrēs

several

foeda: foedus

foul, disgusting

obscēna: obscēnus

obscene, disgusting

st!

hush!

Thāide

ablative of Thāis

quae?: quī?

what?

ratio

reason

haec ... illa

this one (Laecania) ... that one (Thais)

interpellātiōne: interpellātiō

interruption

renovat: renovāre

continue, resume

Martiālis, quī iam ūnam hōram recitat, ad fīnem librī appropinquat.

Martiālis: amīcī meī dīcunt poētā quendam, Fīdentīnum
nōmine, meōs libellōs quasi suōs recitāre. sed tam
stultus est Fīdentīnus ut hī libellī semper male
recitentur. nunc igitur Fīdentīnō hoc dīcere volō:

5

quem recitās meus est, ō Fīdentīne, libellus.
sed male cum recitās, incipit esse tuus.

complūrēs audītōrēs, Fīdentīnī amīcī, sibilant; cēterī rīdent.

Martiālis: postrēmō pauca dē prīncipe nostrō, Domitiānō
Augustō, dīcere velim. aliquōs versūs nūper dē illā
aulā ingentī composuī quae in monte Palātīnō stat:

10

aethera contingit nova nostrī prīncipis aula;
clārius in tōtō sōl videt orbe nihil.

haec, Auguste, tamen, quae vertice sīdera pulsat,
pār domus est caelō sed minor est dominō.

15

*plērīque audītōrēs vehementissimē plaudunt; animadvertunt enim
Epaphrodītum, Domitiānī lībertum, in audītōriō adesse. ūnus audītōr
tamen, M'. Acīlius Glabriō, tālī adulātiōne offēnsus, nōn modo plausū
abstinet sed ē sellā surgit ut ex audītōriō ēgrediātur. quā audāciā
attonitus, Martiālis paulīsper immōtus stat; deinde ad extrēmam
scaenam prōcēdit ut plausū fruātur. ūnus tamen audītōr exclāmat:*

20

audītōr: sed quid dē mē, Martiālis? scīre velim num
epigramma dē mē compōnere nunc possīs.

Martiālis: dē tē, homuncule? quis es et quālis?

audītōr: nōmine Diaulus sum. artem medicīnae nūper
exercēbam . . .

25

alius audītōr: . . . at nunc vespillō es!

omnēs rīdent; rīdet praesertim Martiālis.

Martiālis: bene! nunc epigramma accipe, mī Diaule:

nūper erat medicus, nunc est vespillo Diaulus.
quod vespillo facit, fēcerat et medicus.

30

*cachinnant multī; ērubēscit Diaulus. Martiālis, recitātiōne ita perfectā,
ex audītōriō ēgreditur, omnibus praeter Diaulum plaudentibus. servī
ingressī audītōribus vīnum cibumque offerunt.*



Palace of Domitian.

sibilant: sibilāre

hiss

prīncipe: prīnceps

emperor

composuī: compōnere

compose, make up

monte Palātīnō: mōns Palātīnus

the Palatine hill

aethera

accusative of aethēr sky, heaven

contingit: contingere

touch

clārius ... nihil

nothing more splendid

orbe: orbis

globe, world

vertice: vertex

top, peak

sīdera: sīdus

star

pār

equal

minor ... dominō

smaller than its master

M'. = Mānius

adulātiōne: adulātiō

flattery

ad extrēmam scaenam

to the edge of the stage

vespillō

undertaker

quod = id quod

what

et = etiam

also

About the Language I: Present and Imperfect Subjunctive

A Study the following examples:

tam irātus est ut ē sellā **surgat** et ad scaenam sē praecipitāre **cōnētur**.
*He is so angry that **he gets up** from his seat and **tries** to hurl himself at the stage.*

audītōrēs nōbīs imperant ut **taceāmus**.
*The listeners are ordering **us to be quiet** (literally that **we be quiet**).*

scio quis **sīs**.
*I know who **you are**.*

The form of the Latin verb in boldface is the **present subjunctive**.

B Further examples:

- 1 cognōscere velim quid ille faber aedificet.
- 2 tantum est scelus ut omnēs servī pūniāntur.
- 3 in agrīs cotīdiē labōrō ut cibum līberīs meīs praebeam.
- 4 vōbīs imperō ut ex urbe statim ēgrediāminī.
- 5 nōn intellegimus quārē tam irātus sit.
- 6 rogō ut mihi hōs libellōs dōnēs.

C Compare the present subjunctive with the present indicative:

INDICATIVE		SUBJUNCTIVE	
ACTIVE	PASSIVE	ACTIVE	PASSIVE
<i>first conjugation</i>			
portō	portor	portem	porter
portās	portāris	portēs	portēris
portat	portātur	portet	portētur
portāmus	portāmur	portēmus	portēmur
portātis	portāminī	portētis	portēminī
portant	portantur	portent	portentur
<i>second conjugation</i>			
doceō	doceor	doceam	docear
docēs, etc.	docēris, etc.	doceās, etc.	doceāris, etc.
<i>third conjugation</i>			
trahō	trahor	traham	trahar
trahis, etc.	traheris, etc.	trahās, etc.	trahāris, etc.

third -iō conjugation

capiō	capior	capiam	capiar
capis, etc.	caperis, etc.	capiās, etc.	capiāris, etc.

fourth conjugation

audiō	audior	audiam	audiar
audīs, etc.	audīris, etc.	audiās, etc.	audiāris, etc.

For the complete listing of present subjunctive forms see the Language Information, pages 309–310 and 314.

D Compare the present indicative and the present subjunctive of the verb **esse**.

INDICATIVE	SUBJUNCTIVE
------------	-------------

sum	sim
es	sīs
est	sit
sumus	sīmus
estis	sītis
sunt	sint

The verbs **posse**, **velle**, **nōlle**, and **mālle** follow the same pattern. For a complete listing of their present subjunctive forms, see the Language Information, pages 317–318.

E Compare the active and passive forms of the imperfect subjunctive.

ACTIVE	PASSIVE
portārem	portārer
portārēs	portārēris
portāret	portārētur
portārēmus	portārēmur
portārētis	portārēminī
portārent	portārentur

For a complete listing of imperfect subjunctive passive forms, see the Language Information, page 310.

F Further examples:

- 1 haec verba plausimus nē Imperātor offenderētur.
- 2 prope arcum stetī ut animadverterer.
- 3 Domitiānus imperāvit ut uxor relēgārētur.
- 4 amīcī nostrī nescīvērunt quārē pūnīrēmur.
- 5 rhētorem adeō vexāvistī ut domum mitterēris.



epigrammata Martiālis



Marcus Valerius Martialis (c. A.D. 40–101), a native of Spain, came to Rome when he was about 20 years old. Although at first he had difficulty making a living on the sale of his writing, gradually his reputation increased. The tone of Martial's personal commentary ranges from gentle good humor to scathing invective. He is the father of the epigram in the modern sense of the term: the short satirical poem, with a witty point or sting in the tail.

I *dē Tuccā, quī Martiālem saepe ōrat ut libellōs sibi dōnet*

exigis ut nostrōs dōnem tibi, Tucca, libellōs.
nōn faciam: nam vīs vēndere, nōn legere.

dōnet: dōnāre *give* **exigis:** exigere *demand* **nostrōs:** noster = meus *my*

Why does Martial refuse Tucca's request?

II *dē Sextō, iuvene glōriōsō*

dīcis amōre tuī bellās ardēre puellās,
quī faciem sub aquā, Sexte, natantis habēs.

glōriōsō: glōriōsus *boastful* **bellās:** bellus *pretty* **faciem:** faciēs *face*

Judging from Martial's description, what impression do you have of Sextus' appearance?

III *dē Symmachō medicō discipulīsque eius centum*

languēbam: sed tū comitātus prōtinus ad mē
vēnistī centum, Symmache, discipulīs.
centum mē tetigēre manūs Aquilōne gelātae;
nōn habuī febrem, Symmache: nunc habeō.

discipulīs: discipulus	<i>student</i>
languēbam: languēre	<i>feel weak, feel sick</i>
prōtinus	<i>immediately</i>
tetigēre = tetigērunt: tangere	<i>touch</i>
Aquilōne: Aquilō	<i>North Wind</i>
gelātae: gelāre	<i>freeze</i>
febrem: febris	<i>fever</i>

Why do you think Martial repeats the word **centum** (lines 2–3) and uses the phrase **Aquilōne gelātae** (line 3)?



“centum mē tetigēre manūs Aquilōne gelātae.” (III, line 3)

IV *dē Catullō, quī saepe dīcit Martiālem hērēdem sibi esse*

hērēdem tibi mē, Catulle, dīcis.
nōn crēdam nisi lēgerō, Catulle.

When will Martial believe Catullus’ promise? Why do you think he will believe it then, but not believe it earlier?

V *dē Quīntō, quī Thāida lūscam amat*

“Thāida Quīntus amat.” “quam Thāida?” “Thāida lūscam.” ūnum oculum Thāis nōn habet, ille duōs.

Thāida *accusative of Thāis*

lūscam: lūscus *one-eyed*

quam?: quī? *which?*

What do the last two words suggest about (a) Quintus, (b) Thais?

VI *dē Vacerrā, quī veterēs poētās sōlōs mīrātur*

mīrāris veterēs, Vacerra, sōlōs
nec laudās nisi mortuōs poētās.
ignōscās petimus, Vacerra: tantī
nōn est, ut placeam tibi, perīre.

mīrātur: mīrārī *admire*

ignōscās petimus = petimus ut nōbīs ignōscās

tantī nōn est . . . perīre *it is not worth dying*

How common are people like Vacerra nowadays?

About the Language II: Word Order

A From Stage 3 onwards, you have met phrases in which an adjective is placed next to the noun it describes:

ad **silvam obscūram**

to the dark woods

contrā **multōs hostēs**

against many enemies

in **magnā nāve**

in a big ship

B Later you met phrases in which an adjective is separated by a preposition from the noun which it describes:

tōtam per urbem

through the whole city

omnibus cum mīlitibus

with all the soldiers

hōc ex oppidō

from this town

C In Stage 36, you have met sentences like these:

cūr nōn mitto **meōs** tibi, Pontiliāne, **libellōs**?

*Why do I not send you **my writings**, Pontilianus?*

aethera contingit **nova** nostrī prīncipis **aula**.

*The **new palace** of our emperor touches the sky.*

This kind of word order, in which an adjective is separated by one or more words from the noun which it describes, is particularly common in poetry.

Further examples:

1 dēnique centuriō **magnam** pervēnit ad **urbem**.

2 nox erat, et **caelō** fulgēbat lūna **serēnō**. (*Horace*)

3 flūminis in rīpā nunc **noster** dormit **amīcus**.

D In each of the following examples, pick out the Latin adjective and say which noun it is describing:

1 atque iterum ad Trōiam magnus mittētur Achillēs. (*Vergil*)

And great Achilles will be sent again to Troy.

2 ergō sollicitae tū causa, pecūnia, vītae! (*Propertius*)

Therefore you, money, are the cause of an anxious life!

3 rōbustus quoque iam taurīs iuga solvet arātor. (*Vergil*)

Now, too, the strong plowman will unfasten the yoke from the bulls.

E Translate the following examples:

1 *On a journey:*

cōnspicimus montēs atque altae moenia Rōmae.

2 *Cries of pain:*

clāmōrēs simul horrendōs ad sīdera tollit. (*Vergil*)

3 *A foreigner:*

hic posuit nostrā nūper in urbe pedem. (*Propertius*)

4 *Preparations for battle:*

tum iuvenis validā sustulit arma manū.

5 *The foolishness of sea travel:*

cūr cupiunt nautae saevās properāre per undās?

moenia city walls

horrendōs: horrendus horrifying

properāre hurry

Pick out the adjective in each example and say which noun it is describing.

Word Patterns: Combinations

- A** Notice how Latin sometimes combines two or more words into one:
animadvertere *to notice* (a combination of **animus** *mind*, **ad** *to*, and **vertere** *turn*).
To notice is to turn the mind towards.
- ēgregius** *excellent* (a combination of **ē** *out of* and **grex, gregis** *flock*).
An excellent person stands out from the flock.
- amphitheātrum** *amphitheater* (a combination of **ambō** *both* and **theātrum** *theater*).
An amphitheater is a double theater (with an arena in the middle).
- B** Using Section A as an example, explain how the following Latin words were formed and how they came to have the meaning they have acquired:
agricola, aquaeductus, aquilifer, duodecim, intervallum, mandāre, merīdiēs, omnipotēns, ūnivira, valedīcere, versipellis

Practicing the Language



- A** Complete each sentence with the correct word and then translate.
- 1 Martiālis verum dē Imperātōre compōnere (cōnābātur, ēgrediēbātur).
 - 2 Glabriō amīcum (cōnspicābātur, hortābātur) ut ad urbem revenīret.
 - 3 mīlitēs ducem ad ultimās regiōnēs Britanniae (sequēbantur, suspicābantur).
 - 4 omnēs senātōrēs dē victōriā Agricolae (adipīscēbantur, loquēbantur).
 - 5 pauper, quī multōs cāsūs (patiēbātur, precābātur), nihilōminus contentus erat.
 - 6 clientēs, quī patrōnum ad forum (comitābantur, proficīscēbantur), viam complēbant.

B Translate each sentence; then, with the help of the tables on pages 294–296, 301–303 and 316 of the Language Information, change the words in boldface from singular to plural, and translate again.

- 1 tribūnus **centuriōnem callidum** laudāvit.
- 2 frāter meus, postquam **hoc templum** vīdit, obstupefactus est.
- 3 senex **amīcō dēspēranti** auxilium tulit.
- 4 ubi **est puella**? **eam** salūtāre volō.
- 5 iuvenis, **hastā ingenti** armātus, ad vēnātiōnem contendit.
- 6 **puer, quem** heri pūnīvī, hodiē labōrāre nōn **potest**.

C Complete each sentence with the most suitable verb from the list below, using the correct form, and then translate. Do not use any verb more than once.

extīnxit accēpit iussit recitāvit dūxit
extīnxērunt accēpērunt iussērunt recitāvērunt dūxērunt
extīnctus est acceptus est iussus est recitātus est ductus est
extīnctī sunt acceptī sunt iussī sunt recitātī sunt ductī sunt

- 1 ignis tandem ā mīlitibus
- 2 poēta multōs versūs dē Imperātōre
- 3 captīvī per viās urbis in triumphō
- 4 clientēs pecūniam laetissimē
- 5 lībertus ad aulam contendere

D Select the correct forms of the verbs in parentheses and then translate each sentence.

- 1 complūrēs equitēs ad fīnem ōrātiōnis vehementissimē plaudunt ut ā cōnsule (animadvertantur, animadvertentur).
- 2 illa aedificia longē ab urbe absunt! ignī nōn (tangantur, tangentur).
- 3 ideō quod potentēs virī sine causā irāscuntur, ille senātor officium quam dīligentissimē agit nē Imperātōrem (offendat, offendet).
- 4 plērīque discipulī, praeter Lūcium, hodiē adsunt ut rhētorem docentem (audiant, audient). Lūcius igitur rhētorem nōn (audiat, audiet).
- 5 custōdibus praesentibus lēgātus captīvum rogat quārē ad extrēmās partēs Calēdoniae iter (faciat, faciet).
- 6 audīvistīne dē illīs quī Imperātōrem offendērunt? senātōrēs eīs supplicium ultimum (dēcernant, dēcernent).

recitātiōnēs

Although most Latin literature was designed initially for reading, many authors presented their work to a listening audience first. For example, a poet might choose a convenient spot, such as a street corner, a barbershop, or a colonnade in the forum, and recite his poems to anyone who cared to stop and listen. Like any kind of street performance or sales-talk, this could be very entertaining or very annoying for the passers-by. In an exaggerated but colorful complaint, Martial claims that a poet called Ligurinus used to recite continually at him, whether he was eating dinner, hurrying along the street, swimming in the baths, or using the public lavatories, and that even when he went to sleep, Ligurinus woke him up and began reciting again.

Often, however, a writer's work received its first reading in a more comfortable place than the street corner, with a carefully chosen group of listeners rather than a casual collection of passers-by. A natural audience for a writer was his patron, if he had one, and his patron's family and friends. For example, Vergil read sections of his poem, the *Aeneid*, to his patron, the Emperor Augustus, and to Augustus' sister, Octavia, who is said to have fainted when Vergil reached a poignant passage referring to her dead son, Marcellus. A writer might also invite friends to his house and read his work to them there. This kind of reading sometimes took place at a dinner-party. If the host was an accomplished and entertaining writer, this would add to the guests' enjoyment of the meal; but some hosts made great nuisances of themselves by reading boring or feeble work to their dinner-guests.

The public reading of a writer's work often took place at a special occasion known as a **recitātiō**, like the one on pages 22–24, in which an invited audience had a chance to hear the author's work and could decide whether or not to buy a copy or have a copy made. The **recitātiō** might be given at the writer's house, at the house of his patron, or in a hall (**audītōrium**) especially rented for the purpose. Invitations were sent out. A raised platform for the **recitātor** was erected at one end of the hall. In the front rows cushioned chairs were set out for the more distinguished guests. Behind them were placed benches, and, if the **recitātiō** was a very grand occasion, even tiered seats on temporary scaffolding. Slaves gave out programs to the audience as they arrived. All these expenses were met by the author or his patron. If the writer was unscrupulous or over-anxious, he might even plant friends or hired clappers in the audience with instructions to applaud at appropriate passages.

When all was ready, the reading started. Generally the author himself read his work, though there were exceptions. Pliny the Younger, for example, knew that he was bad at reading poetry; so although he read his speeches himself, he had his poems read by a freedman. The writer, especially dressed for the occasion in a freshly laundered toga, stepped forward and delivered a short introduction (**praefātiō**) to his work, then sat to read the work itself. The recital might be continued on a second and third day, sometimes at the request of the audience.

Things did not always go smoothly at recitātiōnēs. The Emperor Claudius, when young, embarked on a series of readings from his own historical work, but disaster struck when an enormously fat man joined the audience and sat down on a flimsy bench, which collapsed beneath him; in the general mirth it became impossible for the reading to continue. Pliny records a more serious incident during the reign of Trajan. An historian, who had announced that he would continue his reading in a few days' time, was approached by a group of people who begged him not to read in public the next passage because they knew it would be dealing with some fairly recent events in which they had been involved. It is possible that the author concerned was the historian Tacitus, describing the past misdeeds of the Emperor Domitian and his associates. The historian granted the request and canceled the next installment of the reading. However, as Pliny pointed out, canceling the recitātiō did not mean that the men's misdeeds would stay unknown: people would be all the more curious to read the history, in order to find out why the recitātiō had been canceled.

Pliny, who gave recitātiōnēs of his own work and also regularly attended those of other people, was very shocked at the frivolous way in which some members of the audience behaved: "Some of them loiter and linger outside the hall, and send their slaves in to find out how far the recitātiō has gotten; then, when the slaves report that the author has nearly finished his reading, they come in at last — and even then they don't always stay, but slip out before the end, some of them sheepishly and furtively, others boldly and brazenly."

The attitude of Romans toward recitātiōnēs varied. While Pliny the Younger attached great importance to public readings, Martial, once he was an established poet, laughed at them. By then public recognition of Martial's literary qualities was so assured that he could afford to disregard the success of the recitātiō. Seneca wrote that when the author asked the audience, "Shall I read some more?" they usually replied, "Yes, please do," but privately they were praying for the man to be struck dumb. Juvenal sarcastically included recitātiōnēs among the dangers and disadvantages of life in Rome, together with fires and falling buildings. In fact, the work read out must have varied enormously in quality: occasional masterpieces, a sprinkling of good-to-middling work, and plenty of trash.

However, in first-century Rome, when every copy of a book had to be produced individually by hand, *recitātiōnēs* filled a real need. They enabled the author to bring his work to the notice of many people without the expense and labor of creating large numbers of copies. From the response of the listeners, the author could learn if his work was worth publishing. From a discerning audience, the author could obtain comments and criticism that would help in the final revision of his work. There was a danger, however, that the exaggerated applause of a clique might encourage the conceit of an indifferent author. An even more serious criticism of *recitātiōnēs* is that they encouraged writers to think too much about impressing their patron or their audience. One author admitted that much of what he wrote was done not because it pleased him but because it would please his audience.

From the audience's point of view, *recitātiōnēs* were useful. It was far harder in Roman than in modern times to go into a library or a bookstore, run one's eye over the titles and covers, sample the contents of a few likely-looking books, and make a selection. The physical nature of a Roman book (see illustration on page 38) meant that there was no such thing as a cover; the title was printed not on a convenient part of the book but on a label attached to it, which was often lost; and the act of unrolling and reading a book, then rerolling it ready for the next reader, was so laborious that sampling and browsing were virtually impossible. The *recitātiō* allowed the author to present his work to an audience conveniently, economically, and (if he was a good reader) attractively.



Scrolls and storage box.

Word Study

A Match the Latin word on the right to its antonym.

- | | |
|--------------|------------|
| 1 fīnis | a ut |
| 2 vacuus | b plēnus |
| 3 plērīque | c accipiō |
| 4 extrēmus | d placeō |
| 5 offendō | e novus |
| 6 nē | f initium |
| 7 dōnō | g proximus |
| 8 discipulus | h paucī |
| 9 vetus | i rhētor |

B Match the meaning to the English derivative.

- | | |
|-----------------|---|
| 1 admiration | a a catching on fire |
| 2 animadversion | b a defaming |
| 3 causation | c a statement of what a thing is |
| 4 definition | d anything producing an effect |
| 5 denigration | e an unfavorable remark; blame |
| 6 donation | f a gift |
| 7 evacuation | g high esteem |
| 8 ignition | h an emptying |
| 9 recitation | i the speaking aloud of something memorized |

C Give a derivative of **pār** for each of the following definitions:

- 1 state of being equal in value (as in currency and golf)
- 2 equality
- 3 one's equals
- 4 to lower in esteem, discredit
- 5 a judge or arbiter, especially in team sports

Stage 36 Vocabulary Checklist



animadvertō, animadvertere, animadvertī, animadversum	<i>notice, take notice of</i>
arma, armōrum, n. pl.	<i>arms, weapons</i>
causa, causae, f.	<i>reason, cause</i>
discipulus, discipulī, m.	<i>student, pupil</i>
dōnō, dōnāre, dōnāvī, dōnātum	<i>give</i>
extrēmus, extrēma, extrēmum	<i>farthest</i>
fīnis, fīnis, m.	<i>end</i>
fruor, fruī, fructus sum (+ ABL)	<i>enjoy</i>
ignis, ignis, m.	<i>fire</i>
īrāscor, īrāscī, īrātus sum (+ DAT)	<i>become angry (with)</i>
mīror, mīrārī, mīrātus sum	<i>admire, wonder at</i>
nē	<i>that ... not, in order that ... not</i>
niger, nigra, nigrum	<i>black</i>
offendō, offendere, offendī, offēsum	<i>displease, offend</i>
pār, pār, pār gen. paris	<i>equal</i>
plērīque, plēraeque, plēraque	<i>most, the majority</i>
praesēns, praesēns, praesēns gen. praesentis	<i>present, ready</i>
praesertim	<i>especially</i>
praeter (+ ACC)	<i>except</i>
recitō, recitāre, recitāvī, recitātum	<i>recite, read out</i>
regiō, regiōnis, f.	<i>region</i>
tangō, tangere, tetigī, tāctum	<i>touch</i>
vacuus, vacua, vacuum	<i>empty</i>
vetus, vetus, vetus gen. veteris	<i>old</i>

Reading from a scroll.





CONSILIUM

Stage 37

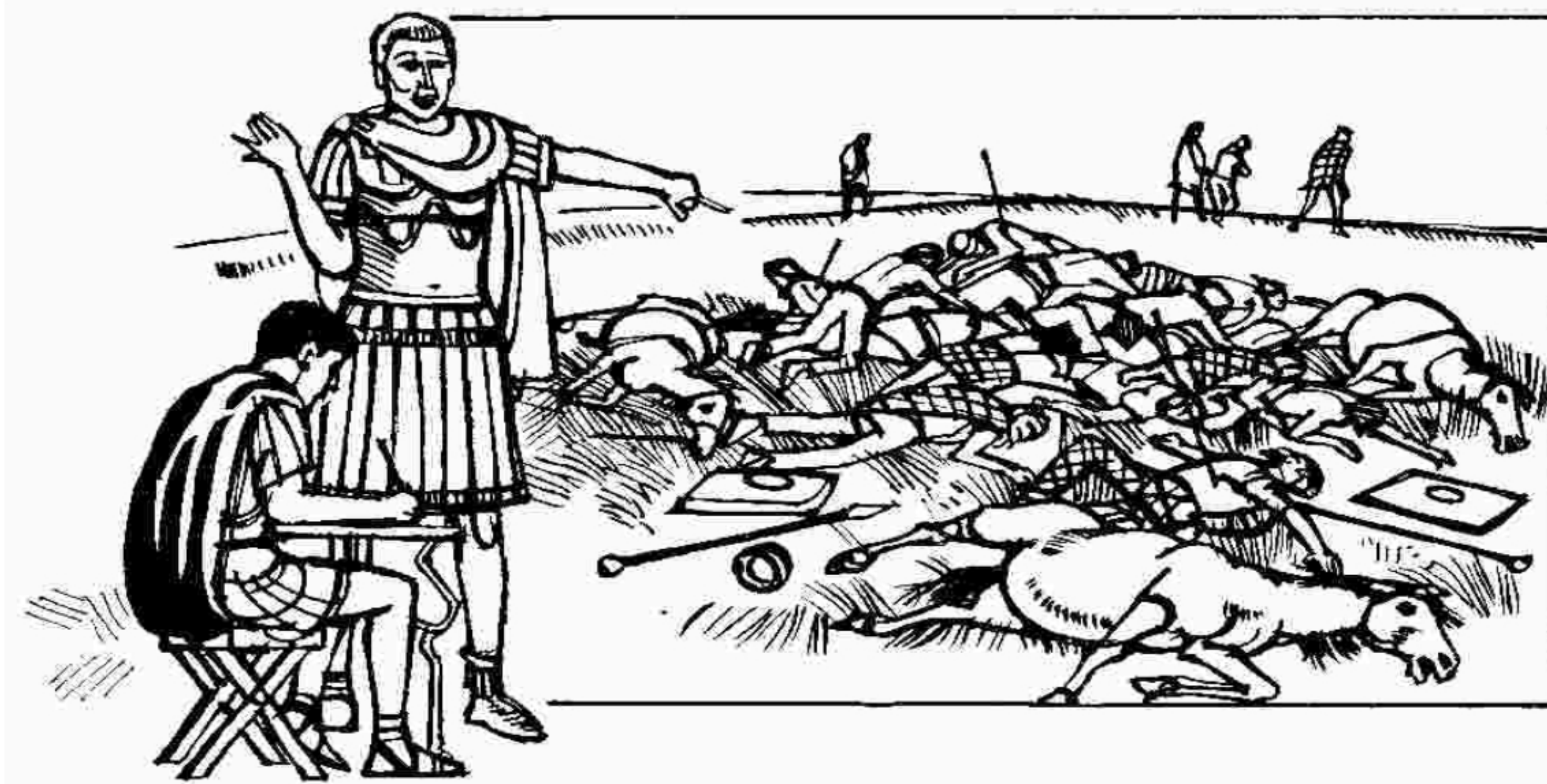
1 Agricola, Calēdoniīs victīs, epistulam nūntiō dictat. in hāc epistulā Agricola victōriam Rōmānōrum Imperātōrī nūntiat.

“exercitus Rōmānus Calēdoniōs superāvit!”



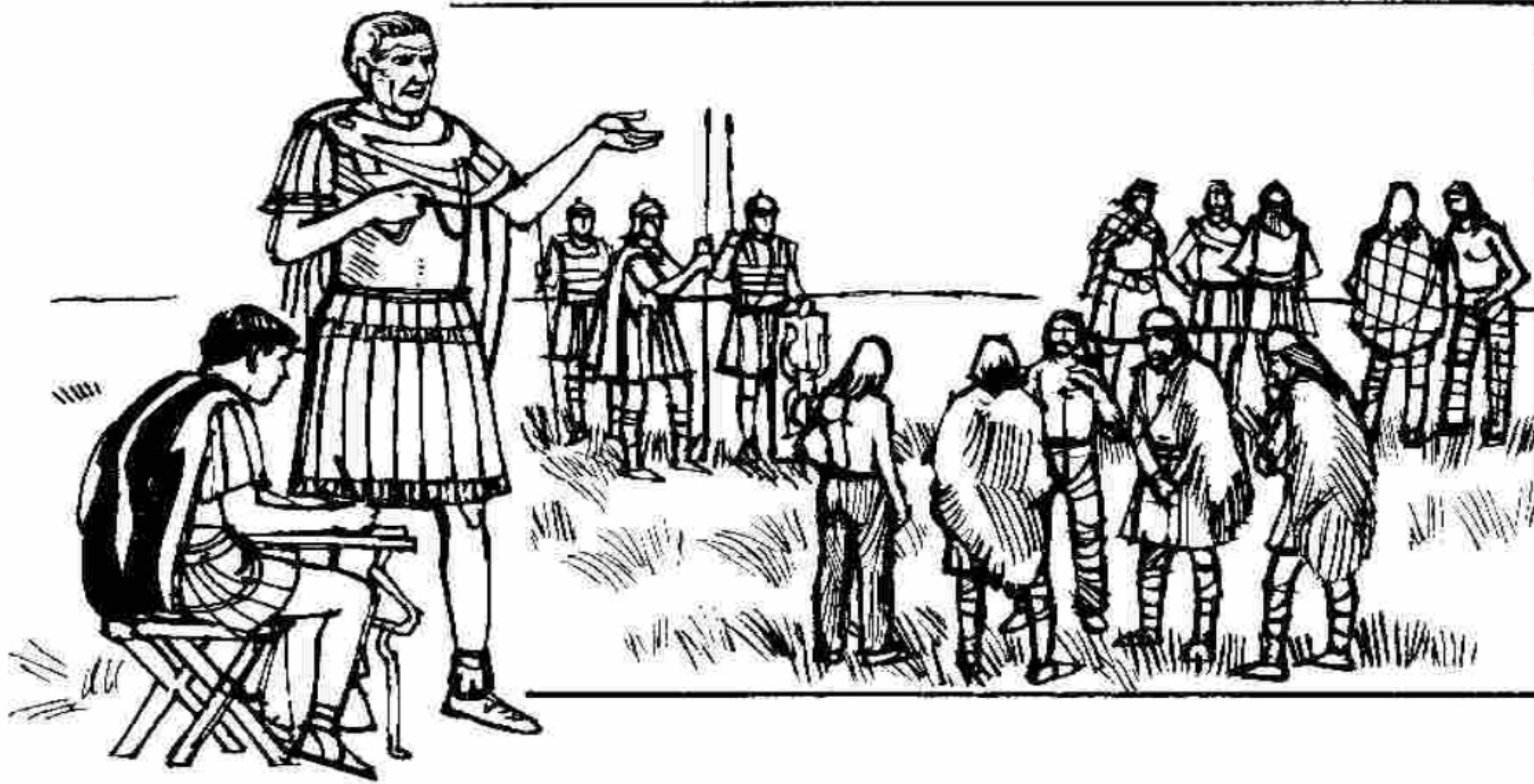
Agricola dīcit exercitum Rōmānum Calēdoniōs superāvisse.

2 “multī hostēs periērunt, paucī effūgērunt.”



Agricola dīcit multōs hostēs periisse, paucōs effūgissee.

3 “aliae gentēs nūntiōs iam mīserunt quī pācem petant.”



Agricola dīcit aliās gentēs nūntiōs mīsisse quī pācem petant.

epistula

Cn. Iūlius Agricola Domitiānō Imperātōrī salūtem dīcit.

septimus annus est, domine, ex quō pater tuus, dīvus Vespasiānus, ad prōvinciam Britanniam mē mīsit, barbarōs superandī causā. tū ipse, audītīs precibus meīs, iussistī Calēdoniōs quoque in populī Rōmānī potestātem redigī. nunc tibi nūntiō exercitum Rōmānum magnam victōriam rettulisse. bellum est cōfectum; Calēdoniī sunt victī.

initiō huius aestātis, exercitus noster ad ultimās partēs Britanniae pervēnit. hostēs, adventū nostrō cognitō, prope montem Graupium sē ad proelium īnstrūxērunt. ibi mīlitēs nostrī,

Cn. = Gnaeus

superandī causā

in ... potestātem redigī:

in potestātem redigere

victōriam rettulisse:

victōriam referre

initiō: initium

aestātis: aestās

proelium

for the sake of overpowering, to overpower

bring under the control

win a victory

beginning

summer

battle



5

10

spē glōriae adductī, victōriam nōmine tuō dignam rettulērunt. nōn satis cōnstat quot hostēs perierint; scio tamen paucissimōs effūgisce. explōrātōrēs meī affirmant nōnnūllōs superstitēs, salūte dēspērātā, etiam casās suās incendisse atque coniugēs liberōsque manū suā occīdisse.

15

dē bellō satis dīxī. nunc bellōrum causae tollendae sunt; nunc pāx firmanda est. omnibus eīs pepercī quī sē dēdidērunt. per tōtam prōvinciam centuriōnēs frūmentum ac tribūtum mollius quam antea exigere iussī sunt. ego ipse Britannōs hortātus sum ut templa, fora, domōs exstruant; filiīs prīncipum persuāsī ut linguam Latīnam discant. mōrēs Rōmānī ā Britannīs iam adsūmuntur; ubīque aspiciuntur togae.

20

ūna cūra tamen mē sollicitat. timeō nē inquiēta sit Britannia, dum Hibernia īnsula in lībertāte manet. quod sī Hibernōs superāverimus, nōn modo pācem in Britannīā habēbimus, sed etiam magnās dīvitiās comparābimus; audiō enim ex mercātōribus metalla Hiberniae aurum multum continēre. equidem crēdō hanc īnsulam legiōne unā obtinērī posse. mīlitēs sunt parātī; signum Imperātōris alacriter expectātur. valē.

25

satis cōnstat	<i>it is generally agreed</i>	inquiēta: inquiētus	<i>unsettled</i>
affirmant: affirmāre	<i>declare</i>	Hibernia	<i>Ireland</i>
coniugēs: coniūnx	<i>wife</i>	quod sī	<i>but if</i>
firmanda: firmāre	<i>strengthen, establish</i>	aurum	<i>gold</i>
pepercī: parcere	<i>spare</i>	equidem	<i>indeed</i>
sē dēdidērunt: sē dēdere	<i>surrender, give oneself up</i>	obtinērī: obtinēre	<i>hold</i>
tribūtum	<i>tribute, tax</i>		
mollius: molliter	<i>gently, leniently</i>		
adsūmuntur: adsūmere	<i>adopt</i>		
sollicitat: sollicitāre	<i>worry</i>		
timeō nē	<i>I am afraid that</i>		





When you have read this, answer the questions at the end.

diē illūcēscēte, complūrēs senātōrēs in aulam Domitiānī conveniēbant. nam Domitiānus cōnsilium suum ad aulam arcessī iusserat. senātōrēs, dum Imperātōrem exspectant, anxii inter sē colloquēbantur. in angulō ātriī L. Catullus Messālīnus, vir maximae auctōritātis, cum Q. Vibio Crispō, senātōre septuāgintā annōs nātō, susurrābat.

5

Messālīnus: cūr adeō perturbāris, mī Crispe? nōn intellegō quārē anxius sīs.

Crispus: nōn sine causā perturbor. ego enim prīmus ā Domitiānō sententiam rogābor, quia cōsulāris sum nātū maximus. at nisi sciam quārē Domitiānus nōs cōsulere velit, sententiam bene meditātam prōpōnere nōn poterō.

10

Messālīnus: difficile est mihi tē adiuvāre, mī amīce. nescio enim quārē Domitiānus nōs arcessīverit. aliī dīcunt nūntium ē Britannia advēnisse; aliī putant Germānōs rebellāvisse; aliī crēdunt ministrōs Epaphrodītī coniūrātiōnem dēprehendisse. nōn tamen tibi timendum est; tū enim es senātor summae auctōritātis.

15

20

Q. = Quīntus

cōsulāris

ex-consul

meditātam: meditātus

considered

dēprehendisse: dēprehendere

discover

Crispus:	id quod dīcis fortasse vērū est. nihilōminus mihi semper difficile est intellegere quāle respōnsum Domitiānus cupiat. sēnsūs enim vērōs dissimulāre solet. sī tamen tū mē adiūveris, sēcūrus erō. vīsne, quicquid dīxerō, sententiam similem prōpōnere?	25
Messālīnus:	minimē! perīculum mihi ipsī facere ad tē iuvandum haudquāquam volō. nihil dīcam priusquam Epaphrodītī sententiam audīverō.	
Crispus:	sed ...	
Messālīnus:	tacē, mī amīce! adest Imperātor.	30

sēnsūs: sēnsus *feeling*
quicquid *whatever*
similem: similis *similar*
ad tē iuvandum *to help you*

- 1 At what time of day does this conversation take place?
- 2 In lines 5–7, find two words or phrases which suggest that Crispus and Messalinus are anxious not to be overheard.
- 3 Why is Crispus agitated?
- 4 What three guesses have been made about Domitian's reason for calling this meeting?
- 5 What favor does Crispus ask from Messalinus? Is his request granted?
- 6 By what tactics does Messalinus hope to keep out of trouble at the meeting?



Roman senators conferring.

About the Language I:

Perfect Active Infinitive

A Compare the following direct and indirect statements:

DIRECT STATEMENTS

“servus **fūgit**.”

“*The slave **has fled**.*”

“Romānī multa oppida
dēlēvērunt.”

“*The Romans **have destroyed**
many towns.*”

INDIRECT STATEMENTS

dominus crēdit servum **fūgis**se.

*The master believes the slave **to have fled**.*

Or, in more natural English: *The master believes **that the slave has fled**.*

audiō Rōmānōs multa oppida
dēlēvisse.

*I hear **that the Romans have destroyed** many towns.*

The form of the Latin verb in boldface is known as the **perfect active infinitive**.

B Further examples:

- 1 scio servōs cēnam splendidam parāvisse.
- 2 “Rōmānī magnam victōriam rettulērunt.”
- 3 in hāc epistolā Agricola nūntiat Rōmānōs magnam victōriam rettulisse.
- 4 clientēs putant patrōnum ex urbe discessisse.
- 5 “hostēs castra in rīpā flūminis posuērunt.”
- 6 centuriō dīcit hostēs castra in rīpā flūminis posuisse.

C Compare the perfect active infinitive with the perfect active indicative:

PERFECT ACTIVE INDICATIVE (1ST PERSON SINGULAR)

portāvī	<i>I have carried</i>
docuī	<i>I have taught</i>
trāxī	<i>I have dragged</i>
audīvī	<i>I have heard</i>

PERFECT ACTIVE INFINITIVE

portāvisse	<i>to have carried</i>
docuisse	<i>to have taught</i>
trāxisse	<i>to have dragged</i>
audīvisse	<i>to have heard</i>

I



dum senātōrēs anxī inter sē colloquuntur, ingressus est Domitiānus vultū ita compositō ut nēmō intellegere posset utrum īrātus an laetus esset. eum sequēbātur Epaphrodītus, epistulam manū tenēns.

5

Domitiānus, ā senātōribus salūtātus, “nūntius,” inquit, “nōbīs epistulam modo attulit, ā Cn. Iūliō Agricolā missam. in hāc epistulā Agricola nūntiat exercitum Rōmānum ad ultimās partēs Britanniae pervēnisse et magnam victōriam rettulisse. Epaphrodīte, epistulam recitā.”

10

epistulā recitātā, Domitiānus, ad Crispum statim conversus,

“quid,” inquit, “dē hāc Agricolae epistulā putās? quid mihi suādēs?”

15



Crispus diū tacēbat; superciliīs contractīs quasi rem cōgitāret, oculōs humī dēfīxit. dēnique:

“moderātiōnem,” inquit, “suādeō.”

20

Domitiānus “breviter,” inquit, “et commodē locūtus es; tua tamen sententia amplius est explicanda.”

priusquam Crispus respondēret, A.

Fabricius Vēientō, cēterīs paulō audācior, interpellāvit. veritus tamen nē Domitiānum offenderet, verbīs cōnsīderātīs ūsus est:

25



“cognōvimus, domine, Cn. Iūlium Agricolam Calēdoniōs tandem superāvisse. ille tamen victōriā nimis ēlātus est. Agricola crēdit īnsulam Hiberniam facile occupārī posse; ego autem putō Agricolam longē errāre; Hibernī enim et ferōcēs et validī sunt. sī cōpiae nostrae trāns mare in Hiberniam ductae erunt, magnō perīculō obicientur.”

30

deinde P. Cornēlius Fuscus, praefectus praetōriō:

35



“Aulus Fabricius,” inquit, “commodē et sapienter nōs admonuit. mīsit Agricola nōbīs litterās verbō speciōsās, rē vērā inānēs. iste septem annōs Britanniae iam praeest. mīsitne tribūtum septem annōrum ad aerārium? minimē! ipse in suā epistulā dīcit centuriōnēs iussōs esse tribūtum mollius exigere; addit sē filiīs prīncipum persuāsisse ut linguam Latīnam discant. scīlicet Agricola

40

putat sē ad Britanniam missum esse ut puerōs doceat, nōn ut barbarōs superet! revocandus est Agricola et pūniendus.”

45

tum M’. Acīlius Glabriō, hāc sententiā incēnsus,



“Cornēlī Fusce,” inquit, “tū sine causā Agricolam culpās. eī invidēs quod rēs tam splendidās gessit. equidem valdē gaudeō Calēdoniōs superātōs esse. sī Hibernia quoque ab Agricolā victa erit, tōtam Britanniam in potestāte nostrā habēbimus. absurdum est Agricolam revocāre priusquam Britannōs omnīnō superet! quis nostrōrum ducum est melior quam Agricola? quis dignior est triumphō?”

50

55

modo

just now

suādēs: suādēre

advise, suggest

superciliūs contractīs:

draw eyebrows together, frown

supercilia contrahere

moderātiōnem: moderātiō

moderation, caution

breviter

briefly

commodē

appropriately

amplius

more fully

A. = Aulus

veritus: verērī

be afraid, fear

cōnsiderātīs: cōnsiderātus

careful, well-considered

ūsus est: ūtī

use

ēlātus

excited, carried away

cōpiae

forces

obicientur: obicere

put in the way of, expose to

P. = Pūblius

praefectus praetōriō

commander of the praetorian guard

sapienter

wisely

speciōsās: speciōsus

impressive

aerārium: aerārium

treasury

cēterī, audāciā Glabriōnis obstupefactī, oculōs in Imperātōrem dēfīxōs tenēbant nec quicquam dīcere audēbant. ille tamen nec verbō nec vultū sēnsūs ostendit. deinde Epaphrodītus, ad Glabriōnem conversus,



“num comparās,” inquit, “hanc inānem Agricolae victōriam cum rēbus splendidīs ab Imperātōre nostrō gestīs? nōne audīvistī, mī Glabriō, Imperātōrem ipsum proximō annō multa mīlia Germānōrum superāvisse? num oblītus es prīncipēs Germānōs, catēnīs vīnctōs, per viās urbis in triumphō dēductōs esse?”

5

tum Messālīnus, simulatque haec Epaphrodītī verba audīvit, occāsiōne ūsus,



“satis cōstat,” inquit, “nūllōs hostēs ferōciōrēs Germānīs esse, nūllum ducem Domitiānō Augustō esse meliōrem. scīmus etiam Agricolam in prōvinciā septem annōs manēre. ipse affirmat tam fidēlēs sibi legiōnēs esse ut ad Hiberniam sine timōre prōgredi possit. cavendum est nōbīs! quis nostrum Sulpiciī Galbae exemplum nescit? omnēs meminimus Galbam quoque prōvinciam

10

15

20

septem annōs rēxisse; omnēs scīmus Galbam cupīdine imperiī corruptum esse; scīmus Galbam dēnique bellum contrā patriam suam gessisse. num Glabriō cupit Agricolam fierī Imperātōrem? Agricola, meā sententiā, revocandus, laudandus, tollendus est.”

25

Glabriō nihil respondit. nōn enim dubitābat quīn Imperātōrem graviter offendisset. Messālīnī sententiam cēterī senātōrēs alacriter secūtī sunt.

Domitiānus autem nūllum signum dedit neque odiī neque gaudiī neque invidiae. cōnsiliō tandem dīmissō, in ātriō sōlus mānsit; multa in animō dē Glabriōne atque Agricolā volvēbat.

30

nec ... nec	neither ... nor	cupīdine: cupīdō	desire
comparās:		imperīi: imperium	power
comparāre	compare	fieri	to become, to be made
gestīs: gerere	achieve		
proximō: proximus	last	nōn ... dubitābat	
oblītus es: oblīvīscī	forget	quīn	did not doubt that
meminimus	we remember	odiī: odium	hatred
rēxisse: regere	rule	invidiae: invidia	jealousy, envy

About the Language II: Perfect Passive Infinitive

A Compare the following direct and indirect statements:

DIRECT STATEMENTS

“captīvī **liberātī** sunt.”

“*The prisoners **have been freed.***”

INDIRECT STATEMENTS

scio captīvōs **liberātōs** esse.

*I know the prisoners **to have been freed.***

Or, in more natural English:

*I know **that the prisoners have been freed.***

“nūntius ab Agricolā **missus** est.”

“*A messenger **has been sent** by Agricola.*”

Domitiānus dīcit nūntium ab

Agricolā **missum** esse. *Domitian says **that a messenger has been sent** by Agricola.*

The form of the Latin verb in boldface is known as the **perfect passive infinitive**.

B Further examples:

1 Agricola nūntiat multōs Calēdoniōs occīsōs esse.

2 audiō libertātem omnibus servīs datam esse.

3 nauta crēdit quattuor nāvēs tempestāte dēlētās esse.

4 mercātōrēs dīcunt templum dīvī Vespasiānī in forō exstrūctum esse.

C Compare the following forms:

PERFECT PASSIVE INDICATIVE

(1ST PERSON SINGULAR)

portātus sum *I have been carried*

doctus sum *I have been taught*

tractus sum *I have been dragged*

audītus sum *I have been heard*

PERFECT PASSIVE INFINITIVE

portātus esse *to have been carried*

doctus esse *to have been taught*

tractus esse *to have been dragged*

audītus esse *to have been heard*

Notice that the perfect passive infinitive contains a participle (**portātus**, etc.) which changes its ending in the usual way to agree with the noun it describes:

videō **cibum parātum** esse.

*I see that **the food has been prepared.***

videō **victimās parātās** esse.

*I see that **the victims have been prepared.***

Word Patterns: Frequentatives

A Study the form and meaning of the following verbs:

agere *to drive*

agitāre *to chase*

volāre *to fly*

volitāre *to flit, to fly about*

habēre *to have*

habitāre *to have possession of, to inhabit*

The verbs in the second column are called **frequentatives**. They indicate repeated or more intense action than the basic verb from which they are formed.

B Using Section A as a guide, complete the following table:

dīcere

dictāre *to dictate*

salīre *to jump*

saltāre

haerēre

haesitāre

.....

clāmitāre *to cry out violently*

..... *to sleep*

..... *to fall asleep*

C Give the meaning for the following frequentative verbs:

cantāre, captāre, cōgitāre, iactāre, pulsāre, ventitāre, vīsitāre

D The verb **dubitāre** is a combination of **duo** and **habitāre**. Explain how it comes to have the meanings given in the Checklist for this Stage.



Head of Domitian from Ephesus.

Practicing the Language



- A** Complete each sentence with the most suitable word from the list below, and then translate.

audītō, exstruēbātur, prōcēdere, imperātōrī, esset

- 1 in summō monte novum templum
- 2 nūntius, simulatque advēnit, epistulam trādīdit.
- 3 strepitū, cōsul ē lectō surrēxit.
- 4 facile cognōvī quis auctor fraudis
- 5 putō pompam per forum iam

- B** In each pair of sentences, translate sentence **a**; then, with the help of page 306 of the Language Information, express the same idea by completing the verb in sentence **b** with a passive form, and translate again.

For example: **a** senātōrēs Domitiānum timent.

b Domitiānus ā senātōribus timē. . . .

Translated and completed, this becomes:

a senātōrēs **Domitiānum timent.**

The senators **fear Domitian.**

b **Domitiānus** ā senātōribus **timētur.**

Domitian is feared by the senators.

1a dux equitēs iam incitat.

b equitēs ā duce iam incita. . . .

2a exercitus noster oppidum mox dēlēbit.

b oppidum ab exercitū nostrō mox dēlē. . . .

In sentences 3–6, nouns as well as verbs have to be completed. Refer if necessary to the table of nouns on pages 294–295.

3a multī cīvēs lūdōs spectābunt.

b lūdī ā multīs cīv. . . spectā. . . .

4a puellae ātrium ōrnābant.

b ātrium ā puell. . . ōrnā. . . .

5a puer victimās ad āram dūcēbat.

b victimae ad āram ā puer. . . dūcē. . . .

6a mercātor servum accūsābat.

b serv. . . ā mercātōr. . . accūsā. . . .

C Translate each sentence into Latin by selecting correctly from the list of Latin words.

1 *The enemies have been surrounded by our army.*

hostēs ad exercitum nostrō circumventus est
hostibus ab exercitū noster circumventī sunt

2 *A certain senator is trying to deceive you.*

senātōrī quīdam tē dēcipit cōnātur
senātor quidem tuī dēcipere cōnantur

3 *He was lying hidden, in order to hear the old men's conversation.*

latēbat ut sermōnem senem audīvisset
latuerat nē sermō senum audīret

4 *The same clients will be here tomorrow.*

eōsdem cliēns crās aderunt
eīdem clientēs cotīdiē aberunt

5 *The instigator of the crime did not want to be seen in the forum.*

auctor scelerī in forum vidēre volēbat
auctōrem sceleris in forō vidērī nōlēbat

D From the words below select the correct one for each sentence. Then translate each sentence.

superātōs esse, didicisse, facta esse, fuisse, culpātōs esse, collectum esse, dūxisse

1 satis cōstat Rōmānōs omnibus tempōribus virtūtem ab exemplīs antiquīs

2 nōs numquam oblīvīscī oportet aliquōs lēgātōs audāciā ēlātōs exercitum longius atque ā populō Rōmānō postea

3 ultimō proeliō cōfectō praefectus crēdēns sē dignum triumphō esse, nūntiat hostēs validōs tandem

4 initiō hiemis coniūnx perturbātur cibum sibi liberīsque nōndum

5 nōlīte dubitāre! scīmus omnia fierī, rē vērā iam, ut ipsī sēcūrī in patriā vīvāmus.

6 senātor veterrimus, odiō incēnsus, Agricolae invidet atque affirmat victōriās eius inānēs

The Emperor's Council

Among the people who took part in the government of the empire were the members of the emperor's **cōnsilium** (council), often referred to as **amīcī prīncipis** (friends of the emperor).

The **cōnsilium** did not have a fixed membership; it was simply made up of those people whom the emperor invited to advise him on any particular occasion. Some men were regularly asked to meetings of the **cōnsilium**; others were asked occasionally. Many would be experienced and distinguished men of senatorial rank, who had reached the top of the career described on pages 54–56. Some men of equestrian rank might also be invited, such as the commander of the praetorian guard. When there was a change of emperor, the new emperor usually invited some new members to meetings of the **cōnsilium**, but also found it convenient to continue using some of the previous emperor's advisers. Often the new emperor had himself been a member of the previous emperor's **cōnsilium**.

The matters on which the emperor asked his **cōnsilium** for advice were naturally varied. The advisory council might, for example, be summoned in moments of crisis, such as the discovery of a conspiracy against the emperor's life; or it might be consulted on the delicate question: "Who should be the emperor's heir?" Sometimes the emperor would want advice about military decisions or foreign affairs. The story on pages 46–48, in which Domitian asks his advisers about Agricola's letter from Britain, is fictitious, but it would not have been odd or unusual for the **cōnsilium** to have discussed such a question.

However, the commonest task of the **amīcī** was to advise the emperor while he was administering the law. For example, they might join him when he was hearing an appeal by a condemned prisoner, or settling a property dispute between two or more parties. After the people concerned had stated their case, the emperor would ask for the **sententia** (opinion) of each member of the **cōnsilium** in turn; he would then perhaps retire for further thought, and finally announce his decision. He was not bound to follow the majority opinion of the **cōnsilium**, and could even ignore their advice altogether. In theory, the **amīcī** were free to give their opinions firmly and frankly; but under some emperors, it could be dangerous to speak one's mind too openly. During Domitian's reign a number of **amīcī** used their position as members of the **cōnsilium** to increase their own power and to spread rumors and accusations about their enemies; it was said of one man that he could "slit a throat with a whisper."

Some of the cases which were heard by the Emperor Trajan are described by Pliny, who was sometimes invited to Trajan's cōnsilium. They include a charge of adultery against a military tribune's wife and a centurion, and a dispute in a small town in Gaul where the local mayor had abolished the town's annual games. It is clear from Pliny's account that even quite trivial cases were sometimes referred to the emperor for decision; most Roman emperors were kept very busy and needed the help of their amīcī in order to cope with the workload.



Relief showing an emperor dealing with affairs of state.

The Senatorial Career

Most of the amīcī taking part in the discussion on pages 46–48 would have successfully followed a career known as the senatorial **cursus honōrum** (series of honors or ladder of promotion) in which members of the senatorial class competed with each other for official positions in the Roman government. These official positions were arranged in a fixed order. As a man worked his way through them, his responsibilities and status steadily increased. Some positions were compulsory, so that a man who had not held a particular position was not allowed to proceed to a higher one, except by special favor of the emperor. Some positions also had age restrictions. To gain a position **suō annō** (in one's year) meant at the earliest possible age. The most successful men got to the top of the ladder of positions while the rest dropped out at various points along the way.

Some officials, such as the consuls, were chosen by the emperor; others were elected by the senate. Even in those positions where the choice was made by the senate, the emperor still had great influence, since he could “recommend” particular candidates to the senate for election.

By the time of Domitian, the most important stages in the cursus honōrum were as follows:

- 1 **vīgintīvir** Every year twenty young men were chosen as vīgintīvirī, and served for a year in Rome as junior officials, assisting with such tasks as the management of the law courts and prisons, and the minting of the Roman coinage.
- 2 **tribūnus mīlitum** In the following year, each of the young men went abroad on military service as an officer in a legion.
- 3 **quaestor** On returning to Rome, a man who wanted to progress further in the cursus honōrum would aim at the quaestorship. This position involved the management of sums of public money and was usually (but not always) held in Rome. It lasted for one year and was important because it qualified a man for entry into the senate, which met regularly to discuss and decide government business.
- 4 **tribūnus plēbis** or **aedīlis** After a compulsory interval of a year, an ex-quaestor who wanted further promotion had a choice. He might aim to become one of the ten tribunes of the people, whose original responsibility had been to act as helpers and advisers of the common people (**plebs**), but whose tasks had been greatly reduced by the time of Domitian. Alternatively, he could try to be appointed as one of the six aediles, who were responsible for the upkeep of public buildings, baths, sewers, and roads.
- 5 **praetor** The chief task of the praetors was to run the Roman law courts. A man who had held the praetorship also became eligible for certain important positions abroad; for example, he might command a legion, or govern one of the twenty-eight provinces (except for the ten most important ones). Governorships of provinces were normally held for a period of three years.
- 6 **cōnsul** The highest position in the cursus honōrum was the consulship. There were only two consuls at any one time, but they changed at intervals during the year. They presided at meetings of the senate and had a general responsibility for supervising government business. The ablest ex-consuls became governors of the ten most important provinces; some men, through exceptional ability or by favor of the emperor, achieved further distinctions, including second or even third consulships.

This system enabled the emperor to see who the best men were. It also showed him whether a man had any special skills which made him suitable for a particular job or province. For example, Agricola was a good soldier, while Pliny was an expert in financial matters; each man was given work that offered him opportunities to use his particular gifts. The careers of both men are given below. They differ from each other in the early stages, because Agricola did not become a *vīgintīvir* and had an unusually long period as a military tribune. Pliny's career looks somewhat fuller than Agricola's; this is partly because Agricola's governorship of Britain was exceptionally lengthy, and partly because Agricola held no position at all between his recall from Britain and his death.

Career of Agricola

A.D.	
40	birth
58–61	tribūnus mīlitum in Britain
64	quaestor in Asia
66	tribūnus plēbis
68	praetor
70–73	lēgātus Legiōnis XX in Britain
74–76	lēgātus (governor) of Aquitania
77	cōnsul
78–84	lēgātus (governor) of Britain
93	death

Career of Pliny

A.D.	
61 or 62	birth
?82	<i>vīgintīvir</i> (with responsibility for one of the law courts)
?83	tribūnus mīlitum in Syria
90	quaestor in Rome
92	tribūnus plēbis
93	praetor
94–96	praefectus aerārii mīlitāris (in charge of the military treasury)
98–100	praefectus aerārii Saturni (in charge of the treasury of the god Saturn)
100	cōnsul
103	augur (honorary priesthood, held simultaneously with other positions)
104–106	cūrātor Tiberis (responsible for flood precautions, drainage, etc., in connection with Tiber River)
109–111	lēgātus Augusti in Bīthynia (a special governorship by personal appointment of the emperor)
111	death

Several of the above dates, especially in the early part of Pliny's career, are approximate and uncertain.

Word Study

A Complete the following analogies with words from the Stage 37 Vocabulary Checklist:

- 1 longus : brevis :: laudō : _____
- 2 signum : indicium :: uxor : _____
- 3 vinciō : solvō :: meminī : _____
- 4 pauper : dīves :: amor : _____
- 5 os : vultus :: vacuus : _____
- 6 suāvis : dulcis :: īrātus : _____

B Copy the following words. Put parentheses around the Latin root from this Stage contained inside these derivatives; give the Latin word and its meaning from which the derivative comes.

For example: conservation con(serva)tion servāre - to save

- 1 exculpate
- 2 irrevocable
- 3 indignity
- 4 indubitable
- 5 repatriate
- 6 divination
- 7 disciple

C Give the meaning of the following Latin phrases:

- 1 mea culpa
- 2 exempli gratia (e.g.)
- 3 pater patriae



Pliny's cursus.

Stage 37 Vocabulary Checklist



aestās, aestātis, f.	summer
amplius	more fully, at greater length
amplissimus, amplissima, amplissimum	very great
aurum, aurī, n.	gold
complūrēs, complūrēs, complūra	several
coniūnx, coniugis, m. or f.	wife, spouse
cōpiae, cōpiārum, f.pl.	troops, forces
culpō, culpāre, culpāvī, culpātum	blame
dignus, digna, dignum	worthy, appropriate
discō, discere, didicī	learn
dīvus, dīva, dīvum	divine
dubitō, dubitāre, dubitāvī, dubitātum	hesitate, doubt
ēlātus, ēlāta, ēlātum	excited, carried away
exemplum, exemplī, n.	example
exercitus, exercitūs, m.	army
fīō, fierī, factus sum	become, be made, happen
inānis, inānis, ināne	empty, meaningless
incēnsus, incēnsa, incēnsus	inflamed, angered
initium, initī, n.	beginning
invidēō, invidēre, invīdī, invīsum (+ DAT)	envy, be jealous of
oblīvīscor, oblīvīscī, oblītus sum	forget
occāsiō, occāsiōnis, f.	opportunity
odium, odiī, n.	hatred
patria, patriae, f.	country, homeland
paulō	a little
perturbō, perturbāre, perturbāvī, perturbātum	alarm, disturb
praefectus, praefectī, m.	commander
proelium, proeliī, n.	battle
revocō, revocāre, revocāvī, revocātum	recall, call back
satis cōnstat	it is generally agreed
sēcūrus, sēcūra, sēcūrum	without a care
validus, valida, validum	strong



NUPTIAE

Stage 38

in aulā Domitiānī, T. Flāvius Clēmēns, adfīnis Imperātōris, cum Domitiānō anxius colloquitur. Clēmēns semper cum Imperātōre cōsentīre solet; verētur enim nē idem sibi accidat ac frātrī Sabīnō, quī iussū Imperātōris occīsus est.

*“prō certō habeo Quīntiliānum
eōs optimē doctūrum esse.”
(lines 13–14)*



adfīnis	<i>relative, relation by marriage</i>	quattuordecim aetāte flōret:	<i>fourteen be in the prime</i>
idem ... ac propter adfīnitātem:	<i>the same ... as because of</i>	aetāte flōrēre bis	<i>of life twice</i>
adfīnitās	<i>relationship</i>	iūctus: iungere	<i>join</i>
virtūtēs:		utramque: uterque	<i>each, both</i>
virtūs	<i>virtue</i>	repudiāvit	
asciscere	<i>adopt</i>	repudiāre	<i>divorce</i>
cognōmina:	<i>surname,</i>	cognātam: cognāta	<i>relative (by birth)</i>
cognōmen	<i>additional name</i>	quid multa?	<i>in brief, in short</i>
meīs filiīs		generum: gener	<i>son-in-law</i>
asciscendīs	<i>by adopting my sons</i>	grātissimum: grātus	<i>acceptable, pleasing</i>
afficis: afficere	<i>treat</i>	mūtābō: mūtāre	<i>change</i>

- 1 Why does Clemens normally take care to agree with Domitian?
- 2 What decision has Domitian made about Clemens' sons? What arrangements does he intend to make about their education?
- 3 How old is Clemens' daughter, Polla? What suggestion does Domitian make about her? Whom does he recommend and on what grounds?
- 4 What two doubts does Clemens raise about Sparsus' suitability? How does Domitian answer Clemens' second objection?

Pōlla, fīlia Clēmentis, fortūnam suam queritur; māter Flāvia eam cōsōlārī cōnātur.

Pōlla: quam crūdēlis est pater meus, quī mē Sparsō nūbere iussit! quid faciam, māter? num putās mē illī senī umquam nūptūram esse? scīs mē alium quendam amāre.

5

Flāvia: ō dēliciae, nōlī lacrimāre! dūra est vīta; necesse est pārēre eīs quī nōs regunt. crēdō tamen Sparsum satis grātum et benignum tibi futūrum esse.

Pōlla: cūr mē ita dēcipis? scīs eum esse senem minimae venustātis. scīs etiam eum duās uxōrēs iam repudiāvisse. at tū, māter, sententiā Imperātōris nimis movēris; nihil dē mē cūrās, nihil dē Helvidiō quem amō.

10

Flāvia: num tū tam audāx es ut istī amōrī indulgeās? iste enim Helvidius gentī nostrae est odiō. num oblīta es avum eius, cum Vespasiānus Imperātor verbīs eius graviter offēnsus esset, in exiliō occīsum esse? prūdēns estō, mea Pōlla! melius est cēdere quam frūstrā resistere.

15

queritur:	<i>lament,</i>	venustātis:	
querī	<i>complain about</i>	venustās	<i>charm</i>
cōsōlārī	<i>console</i>	movēris: movēre	<i>move, influence</i>
nūbere	<i>marry</i>	avum: avus	<i>grandfather</i>
quid faciam?	<i>what am I to do?</i>	estō!	<i>be!</i>



Relief of a marriage ceremony.

About the Language I: Future Active Infinitive

A Compare the following direct and indirect statements:

DIRECT STATEMENTS

“hostēs mox **pugnābunt.**”
“*The enemy will fight soon.*”

INDIRECT STATEMENTS

crēdimus hostēs mox **pugnātūrōs esse.**
We believe the enemy to be going to fight soon.

Or, in more natural English:

*We believe **that the enemy will fight soon.***

“senex **perībit.**”
“*The old man will die.*”

medicus dīcit senem **peritūrum esse.**
*The doctor says **that the old man will die.***

The form of the Latin verb in boldface is known as the **future active infinitive**.

B Further examples:

- 1 “multī āthlētae crās certābunt.”
- 2 praecō dīcit multōs āthlētās crās certātūrōs esse.
- 3 “novae cōpiae mox advenient.”
- 4 mīlitēs crēdunt novās cōpiās mox adventūrās esse.
- 5 suspicor ancillam tē dēceptūram esse.
- 6 mercātor spērat sē magnās dīvitiās comparātūrum esse.

C Study the way in which the future active infinitive is formed:

portātūrus esse	<i>to be about to carry</i>
doctūrus esse	<i>to be about to teach</i>
tractūrus esse	<i>to be about to drag</i>
audītūrus esse	<i>to be about to hear</i>

Notice that the future active infinitive contains a participle (**portātūrus**, etc.) which changes its ending in the usual way to agree with the noun it describes:

puer dīcit **Imperātōrem** crās **reventūrum esse.**
*The boy says that **the emperor will return tomorrow.***

puer dīcit **fēminās** crās **reventūrās esse.**
*The boy says that **the women will return tomorrow.***

prīdiē nūptiārum



nox est. crās nūptiae Pōllae et Sparsī celebrābuntur. Pōlla per hortum patris errat. crēdit sē sōlam esse; ignōrat Helvidium advēnisse. quī, hortum clam ingressus, Pōllam querentem audit; inter arborēs immōtus stat.

Pōlla:	quid faciam? Helvidius trēs diēs iam abest, neque scio quō ille ierit, num occīsus sit. intereā tōtam domum nostram videō ad nūptiās meās odiōsās parārī. ō Helvidī, ēripe mē ex hīs malīs!	5
Helvidius:	(<i>subitō prōgressus</i>) id libenter faciam. nēmō mē prohibēbit.	10
Pōlla:	(<i>gaudiō et pavōre commōta</i>) Helvidī! quō modō hūc vēnistī? sī hīc captus eris, interficiēris. fuge, priusquam pater meus tē cōspiciat!	
Helvidius:	fugiam vērō, sed nōn sine tē. fuge mēcum, mea Pōlla! tē ex hīs malīs ēripiam, sicut tū modo precābāris.	15
Pōlla:	quō modō fugere possumus? tū ipse scīs mē semper custōdīrī. est mihi nūlla occāsiō fugiendī. nūptiās crāstinās nūllō modō vītāre possum. parentēs, Imperātor, lēgēs mē iubent cōguntque Sparsō nūbere.	20
Helvidius:	minimē, mea Pōlla! tibi polliceor mē prius moritūrum esse quam ille senex tē uxōrem dūcat. nōbīs procul ex hāc urbe fugiendum est, ubi parentēs tuī nōs invenīre numquam poterunt.	
Pōlla:	distrahor et excrucior. hūc amor, illūc pietās mē trahit.	25
Helvidius:	nōlī timēre, mea Pōlla! tē numquam dēseram, semper servābō.	
Flāvia:	(<i>intrā domum</i>) Pōlla! Pōlla, ubi es?	
Pōlla:	ēheu! ā mātrem vocor. brevissimē dīcendum est. Helvidī, tē amō, tē semper amābō. fugere tamen tēcum nōn possum. crās mē Sparsus uxōrem dūcet.	30
Helvidius:	(<i>īrā et amōre incēnsus</i>) ēn haec fidēs! simulās tē mē amāre, rē vērā Sparsum amās. scīlicet dīvitiīs Sparsī corrupta es; amōrem meum floccī nōn facis.	35
Flāvia:	(<i>intus</i>) Pōlla! ubi es, Pōlla?	
Pōlla:	(<i>dolōre paene cōnfecta</i>) audī, mī Helvidī! haec ultima verba tibi dīcō; nōn enim putō mē umquam tē iterum vīsūram esse. crās ego Sparsō nūbam. est mihi nūlla	

spēs fugae. sed quamquam Sparsus mē uxōrem
ductūrus est, mī Helvidī, iūrō mē tē solum amāre,
iūrō mē ... (*lacrimās retinēre frūstrā cōnātur.*) tē semper
amātūram ... amātū (*vōx dēficit.*)

Helvidius:

(*dextram Pōllae arripiēns*) Pōlla, dēsine mē tēque
torquēre! deōs testor Sparsum tē uxōrem numquam
ductūrum esse. cōnfīde mihi, mea Pōlla! (*Pōllam
ardenter amplexus, Helvidius abit.*)

Pōlla:

(*Helvidium abeuntem spectāns, utrum spēret an timeat
incerta*) dea Fortūna, servā eum!

prīdiē	<i>the day before</i>	pietās	<i>duty</i>
errat: errāre	<i>wander</i>	intrā	<i>inside</i>
ignōrat: ignōrāre	<i>not know (about)</i>	simulās:	
odiōsās: odiōsus	<i>hateful</i>	simulāre	<i>pretend</i>
ēripe: ēripere	<i>rescue, snatch away</i>	iūrō: iūrāre	<i>swear</i>
est mihi	<i>I have</i>	dēficit: dēficere	<i>fail, die away</i>
crāstinās: crāstinus	<i>tomorrow's</i>	dextram: dextra	<i>right hand</i>
prius ... quam	<i>before</i>	arripiēns:	
uxōrem dūcat:	<i>take as a wife,</i>	arripere	<i>seize</i>
uxōrem dūcere	<i>marry</i>	testor: testārī	<i>call to witness</i>
distrakor:	<i>tear apart,</i>	ardenter	<i>passionately</i>
distrahere	<i>tear in two</i>		
hūc ... illūc	<i>this way ... that way, one way ... another way</i>		



A wedding scene from the Aldobrandini fresco, Rome.

About the Language II: Perfect Subjunctive

A Study the following examples:

cognōscere volumus quārē Domitiānus nōs **arcessīverit**.

*We want to find out why Domitian **has sent** for us.*

nescio quō Helvidius **ierit**, num **occīsus sit**.

*I don't know where Helvidius **has gone** (or) whether he **has been killed**.*

Imperātor intellegere nōn potest quārē Pōlla in mātirimōnium nōndum **collocāta sit**.

*The emperor cannot understand why Polla **has not yet been married**.*

The form of the Latin verb in boldface is the **perfect subjunctive**.

B Compare the perfect subjunctive with the perfect indicative:

PERFECT ACTIVE INDICATIVE

portāvī
portāvistī
portāvit
portāvimus
portāvistis
portāvērunt

PERFECT PASSIVE INDICATIVE

portātus sum
portātus es
portātus est
portātī sumus
portātī estis
portātī sunt

PERFECT ACTIVE SUBJUNCTIVE

portāverim
portāverīs
portāverit
portāverīmus
portāverītis
portāverint

PERFECT PASSIVE SUBJUNCTIVE

portātus sim
portātus sīs
portātus sit
portātī sīmus
portātī sītis
portātī sint

Notice that the perfect passive contains a participle (**portātus**, etc.) which changes its ending in the usual way to agree with the noun it describes:

scio quandō **ānulus redditus sit**.

*I know when the **ring** was returned.*

scio quandō **togae redditae sint**.

*I know when the **togas** were returned.*

C Further examples:

- 1 centuriō scīre vult num senex equum cōspexerit.
- 2 crās cognōscēmus quantam pecūniam parentēs nōbīs relīquerint.
- 3 uxor mē cotīdiē rogat quārē hanc vīllam ēmerim.
- 4 incertī sumus utrum nautae perierint an superfuerint.
- 5 tē oportet nōbīs explicāre cūr dīcere prohibitī sīmus.
- 6 nūntiābisne quot nautae ex undīs ēreptī sint?
- 7 servus scit cuius vestēs intrā domum relictæ sint.
- 8 dīc mihi quandō ad Ītaliā revocātus sīs.

D For perfect subjunctive forms of regular verbs, see the Language Information, pages 309–310. For the perfect subjunctive of irregular verbs, see pages 317 and 319.



Lovers from an Arretine vase.



I

diēs nūptiārum adest. Pōlla, veste nūptiālī ōrnāta, in cubiculō suō stat. māter eam īnspicit.

Flāvia: nunc tē verte ad mē, Pōlla! flammeum firmē capitī superpositum est? (*Pōllam lacrimāre videt.*) ō mea fīlia, tibi haud lacrimandum est; diē nūptiārum nōn decet lacrimāre. 5

servus Clēmentis: (*ingressus*) domina, iussus sum vōs ad sacrificium arcessere. dominus meus dīcit victimam iam ēlēctam esse, haruspicēs parātōs adstāre. nūntius quoque iam adest, quī dīcit Imperātōrem, comitante Sparsō, mox adventūrum esse. 10

Flāvia: bene! nūntiā dominō tuō nōs statim ad ātrium prōcessūrās esse.

Flāvia et Pōlla ad ātrium prōcēdunt, ubi multī amīcī, familiārēs, clientēs iam adsunt. subitō ingēns clāmor orītur: 15

spectātōrēs: euge! euge! advenit Imperātor! advenit Sparsus!

intrat Sparsus, multīs comitantibus servīs; deinde ingreditur ipse Domitiānus. 20

spectātōrēs: fēlīciter! fēlīciter!

Pōlla, valdē commōta, ad Sparsum dūcitur; dextrās sollemniter iungunt. deinde Domitiānus, ut Pontifex Maximus, prōcēdit ad sacrificium Iovī faciendum.

Sparsus: cōnsīde in hāc sellā, mea Pōlla. tē fessam esse videō. mox pontifex fīnem sacrificiīs faciet. tum uxor mea fīēs. 25

in mediō ātriō, victima ā Domitiānō sacrificātur; precēs Iovī et Iūnōnī offeruntur. Pōlla tamen adeō perturbātur ut precēs audīre vix possit; in mente eius haerent illa verba ultima Helvidiī: “deōs testor Sparsum tē uxōrem numquam ductūrum esse.” 30

Sparsus: (*Pōllam perturbārī animadvertit.*) nōlī timēre, mea Pōlla! nunc cōnfarreātiōnem celebrābimus.

Domitiānus: (lībum farreum Sparsō et Pōllae offerēns) hoc
lībum sacrum cōnsūmite!

35

Sparsus et Pōlla, iuxtā sedentēs, lībum sacrum cōnsūmunt.

Domitiānus: tacēte vōs omnēs, quī adestis! (omnēs tacent.)
vōbīs prōnūntiō hanc virginem nunc in
manum huius virī convenīre.

40

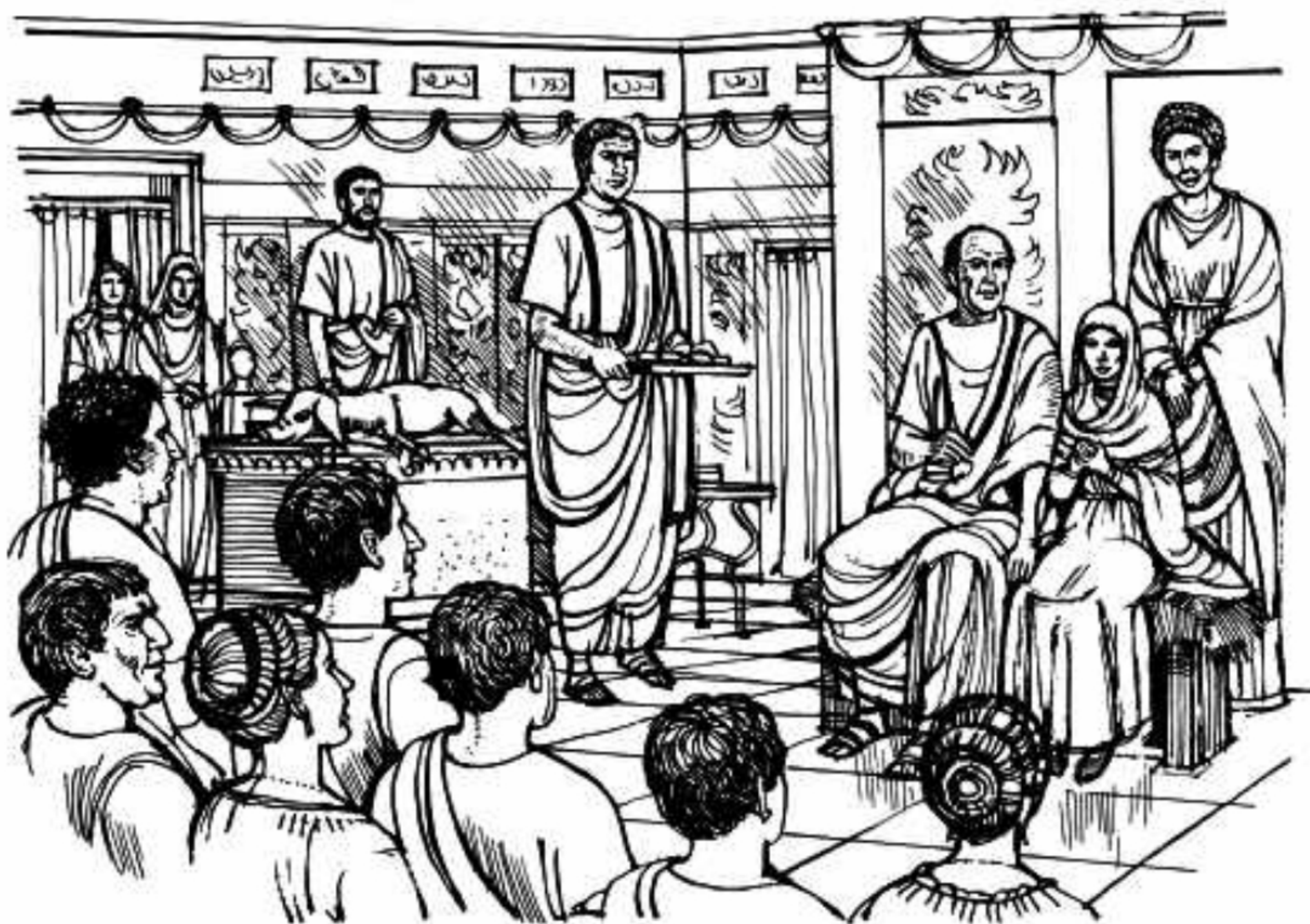
spectātōrēs: fēlīciter! fēlīciter!

Domitiānus: nunc cēdite testibus! tabulae nūptiālēs
signandae sunt.

*tabulīs signātīs, omnēs ad triclīnium prōcēdunt, ubi cēna sūmptuōsa
parāta est.*

45

cōnfarreātiō	wedding ceremony	iuxtā	side by side
nūptiālī: nūptiālis	wedding	in manum ...	pass into
flammeum	veil	convenīre	the hands of
superpositum est:		tabulae	marriage contract,
superpōnere	place on	nūptiālēs	marriage tablets
orītur: orīrī	rise up		
fēlīciter!	good luck!		
Iūnōnī: Iūnō	Juno (goddess of marriage)		
lībum farreum	cake made from grain		



Sparsus Pōllam perturbārī animadvertit. (line 32)

sōle occidente, servī Pōllam domum Sparsī dēdūcere parant, ubi Sparsus, prior profectus, iam eam exspectat. chorus musicōrum carmen nūptiāle cantāre incipit.

chorus: ō Hymēn Hymenaeē, iō!
 ō Hymēn Hymenaeē!

5

Flāvia: mea fīlia, sīc tē amplexa valedīcō. valē, mea Pōlla, valē!

servī, ut mōs est, puellam ā mātrem abripiunt. duo puerī, quī facēs ardentēs ferunt, Pōllam forās dēdūcunt. magnā comitante turbā pompa per viās prōgreditur.

chorus: tollite, ō puerī, facēs!
 flammeum videō venīre.
 ō Hymēn Hymenaeē, iō!
 ō Hymēn Hymenaeē!

10

occidente:	occidere	<i>set</i>
prior		<i>earlier</i>
chorus		<i>chorus, choir</i>
musicōrum:	musicus	<i>musician</i>
Hymēn		<i>Hymen (god of weddings)</i>
Hymenaeē:	Hymenaeus	<i>Hymen</i>
abripiunt:	abripere	<i>tear away from</i>
forās		<i>out of the house</i>



tandem pompa domum Sparsī, flōribus ōrnātam, advenit. quī, domō ēgressus, Pōllam ita appellat:

Sparsus: siste! quis es tū? quō nōmine hūc venīs?

Pōlla: ubi tū Gāius, ibi ego Gāia.

quibus verbīs sollemnibus dictīs, Pōlla postēs ianuae oleō unguīt fascinātiōnis āvertendae causā. Sparsus intereā, prō iānuā stāns, grātulātiōnēs iocōsque spectātōrum accipit. subitō magnus clāmōr audītur; ē mediā turbā ērumpit iuvenis, pugiōne armātus, quī praeceps in Sparsum ruit.

iuvenis: nunc morere, Sparse! (*Sparsum ferōciter pugiōne petit; quī tamen, acriter sē dēfendēns, bracchium iuvenis prēnsāre cōnātur.*)

Sparsus: subvenīte! subvenīte!

ingēns strepitus orītur; servī accurrunt; aliī spectātōrēs Sparsō servīsque subveniunt, aliī immōtī et obstupefactī stant, quod nesciunt quārē iuvenis Sparsum petīverit. Pōlla tamen, iuvene Helvidiō agnitō, pallēscit.

Sparsus: (*cum Helvidiō lūctāns*) festīnāte! festīnāte!

servī Helvidium, tandem comprehēnsū, firmē retinent.

Sparsus: (*exclāmāns*) illum agnōscō! Helvidius est, homō īnfestissimus gentī Imperātōris. eum ad Imperātōrem dūcite! prō certō habeō Domitiānum eī poenam aptissimam excōgitātūrum esse. (*Pōlla horrēscit.*) nōlī timēre, mea Pōlla! ille iuvenis īnsānus numquam iterum nōs vexābit. nunc tibi tempus est domum tuam novam intrāre.

Sparsus Pōllam bracchiīs tollit ut eam trāns līmen portet. Helvidius ad Domitiānum abdūcitur.

siste: sistere	<i>stop, halt</i>	morere!	<i>die!</i>
sollemnibus: sollemnis	<i>solemn, traditional</i>	lūctāns: lūctārī	<i>struggle</i>
postēs: postis	<i>post, doorpost</i>	excōgitātūrum esse:	<i>invent,</i>
fascinātiōnis:		excōgitāre	<i>think up</i>
fascinātiō	<i>the evil eye</i>	horrēscit:	
āvertendae: āvertere	<i>avert, turn away</i>	horrēscere	<i>shudder</i>
		abdūcitur: abdūcere	<i>lead away</i>

About the Language III: Pluperfect Passive Subjunctive

A Study the following examples:

Flāvia explicāvit quō modō Vespasiānus **offēnsus esset**.

*Flavia explained how Vespasian **had been offended**.*

nescīvimus cūr **arcessītī essēmus**.

*We did not know why we **had been summoned**.*

The form of the Latin verb in boldface is the **pluperfect passive subjunctive**.

B Further examples:

1 rogāvimus quō annō coniūnx Imperātōris relēgāta esset.

2 cum lēgātus revocātus esset, barbarī proelium renovāvērunt.

3 Domitiānus, cum dextrae iūctae essent, sacrificium fēcit.

4 scīvistīne quārē ēlēctus essēs?

5 audītōrēs, cum omnia epigrammata recitāta essent, exiērunt.

C Compare the following forms:

PLUPERFECT PASSIVE INDICATIVE

portātus eram

portātus erās

portātus erat

portātī erāmus

portātī erātis

portātī erant

PLUPERFECT PASSIVE SUBJUNCTIVE

portātus essem

portātus essēs

portātus esset

portātī essēmus

portātī essētis

portātī essent

Notice that the pluperfect passive contains a participle (**portātus**, etc.) which changes its ending in the usual way to agree with the noun it describes:

scīvī quandō ānulus **redditus esset**.

*I knew when the **ring had been returned**.*

scīvī quandō togae **redditae essent**.

*I knew when the **togas had been returned**.*

D For pluperfect passive subjunctive forms, see the Language Information, page 310, 314, and 319.

Word Patterns: Compounds of **facere**

A Study the following verb forms:

facere	<i>to make</i>
afficere	<i>to affect (to do to)</i>
efficere	<i>to accomplish (to carry out)</i>
perficere	<i>to complete (to do thoroughly)</i>
reficere	<i>to repair (to make again)</i>

What happens to the form of **facere** following the prefix in each of the other verbs? What other verbal compounds of **facere** have we met?

B Other compounds of **facere** follow different patterns. Explain the meaning for each of the following:

aedificium, beneficium, carnifex, grātificārī, patefacere, pontifex, praefectus, sacrificium

Practicing the Language



A Complete each sentence with the correct verb form and then translate.

- 1 querimur nōs nescīre quid Imperātor ipse (commendāverit, commendātum sit).
- 2 cōsul pollicētur sē quaesītūrum esse quot populī in illā prōvinciā sine lēgibus et contrā mōrem ā ducibus īnfestīs (rēxerint, rēctī sint).
- 3 verēmur nē quaedam partēs familiae nostrae ā virīs potentibus (culpāverint, culpātae sint).
- 4 praefectus prō certō habuit quō modō cōpiae ab armīs clam (prohibuisset, prohibitae essent).
- 5 pontifex rogāvit quandō Pōlla, postibus ūnctīs, ā Sparsō trāns līmen (portāvisset, portāta esset).
- 6 aliī senātōrēs Agricolam reprehendērunt; aliī tamen rogāvērunt quārē Agricola exercitum ad Hiberniam nōndum (dūxisset, ductus esset).

B Complete each sentence with the correct word and then translate.

- 1 cognōscere volō ubi fīlius vester (habitēt, habitent).
- 2 tot gemmās ēmistī ut nūllam pecūniam iam (habeās, habeātis).
- 3 strēnuē labōrāmus ut opus ante lūcem (perficiam, perficiāmus).
- 4 tam fessus est amīcus meus ut longius prōgredī nōn (possit, possint).
- 5 senex nescit quārē puerī in viā (clāmēs, clāmet, clāment).
- 6 iterum vōs rogō num hunc virum (agnōscam, agnōscās, agnōscātis).

C In each pair of sentences, translate sentence **a**; then change it from a direct statement to an indirect statement by completing sentence **b**, and translate again.

For example: **a** puer labōrat.
 b dominus putat puerum labōr

Translated and completed, this becomes:

a puer labōrat. *The boy is working.*
b dominus putat puerum labōrāre.
The master thinks that the boy is working.

- 1a multae vīllae ardent!
b senex dīcit multās vīllās ard
- 2a centuriō appropinquat.
b mīlitēs putant centuriōnem appropinqu
- 3a medicus tēcum cōsentit.
b crēdō medicum tēcum cōsent

In sentences 4–6, nouns as well as verbs have to be completed. Refer if necessary to the table of nouns on pages 294–295 of the Language Information.

- 4a rēx in illā aulā habitat.
b scio rēg ... in illā aulā habit
- 5a servī iam dormiunt.
b fūr crēdit serv ... iam dorm
- 6a puella dentēs nigrōs habet.
b Martiālis dīcit puell ... dentēs nigrōs hab

Marriage

The average age for a Roman girl to marry was about thirteen or fourteen; men usually married in their late teens or early twenties. If the husband had been married previously, like Sparsus in the story on pages 60–71, there might be a wide difference in age between the man and his wife.

The husband was normally chosen for the girl by her father or guardian. According to the law, the consent of both the bride and the groom had to be given. However, it is unlikely that a daughter would have found it easy to defy the wishes of her **paterfamiliās**. If all the requirements of age and consent were met, then the girl's father would negotiate with the family of her future husband about the **dōs** (dowry); this was a payment (in money or property or both) made by the bride's family to the husband.

At the ceremony of betrothal or engagement (**spōnsālia**), the father of the bride made a promise of marriage, on his daughter's behalf, to the father of the groom, or, if the husband-to-be were independent, to the man himself. Gifts were exchanged, and a ring was placed on the third finger of the girl's left hand. The Roman belief that a nerve ran directly from this finger to the heart initiated this custom, which is still practiced in many countries. Family and friends were present as witnesses, and the ceremony was followed by a party.

Under Roman law, there were two different sorts of marriage. In the first, which was known as marriage **cum manū**, the bride ceased to be a member of her father's family and passed completely into the **manus** (control) of her husband; any property she possessed became her husband's, and although he could divorce her, she could not divorce him. A couple could enter into marriage **cum manū** in various ways; one was by an ancient ceremony known as **cōnfarreātiō**, in which the bride and bridegroom together ate a sacred cake made of **far** (grain). This ceremony was used only by a few aristocratic families and had almost died out by the end of the first century A.D. However, on pages 68–69, Polla is married by **cōnfarreātiō** because she is related to the Emperor Domitian.



Girl getting her hair done.

By the first century, marriage cum manū had become far less common than the other type of marriage, which was known as marriage **sine manū**. In this type of marriage, the bride did not pass into the manus of her husband; legally, she was still regarded as a member of her father's family (even though she was now no longer living with them); she could possess property of her own and she could divorce her husband. It was very easy for a couple to enter into marriage sine manū; all they needed to do was to live together after declaring their intention of being man and wife.

On the evening before her wedding day, the bride took off her **bullā**, a locket or amulet worn on a chain around the neck. She had worn this since shortly after birth as a protection against evil and now she dedicated it and other childish belongings to the **larēs** of her home. The groom would already have dedicated his bulla to his family's larēs when he became a citizen at about the age of seventeen.

Whether a couple became married cum manū or sine manū, they usually celebrated their wedding with some of the many customs and ceremonies that were traditional among the Romans. Some of these are mentioned in the story of Polla's wedding to Sparsus on pages 68–71: the flame-colored bridal veil (**flammeum**); the sacrifice and the taking of the omens by an **haruspex**; the signing of the marriage contract, witnessed by the wedding guests; the symbolic joining of hands (**iunctiō dextrarum**); the wedding feast (**cēna nūptiālis**) at the bride's house; the ancient custom of pretending to pull the bride away from her mother by force; the torch-lit procession to the bridegroom's house; the wedding song; the calling out of noisy greetings and coarse jokes to the bridegroom; the traditional words of the bride to her husband, **ubi tū Gāius, ego Gāia** (Where you are Gaius, I am Gaia); the anointing of the doorposts with oil; and the custom of carrying the bride across the threshold of her new home. Other traditions and ceremonies included the careful arrangement of the bride's hair, parted with the point of a spear and then divided into six plaits; the presentation of fire and water by the bridegroom to the bride; and the undressing of the bride by **mātrōnae ūnivirae** (women who had had only one husband).

The chief purpose of Roman marriage, as stated in marriage contracts and in various laws, was the obvious one of producing and bringing up children. The Roman government often made efforts to encourage marriage and large families; in particular, the Emperor Augustus introduced a law which imposed penalties on those who remained unmarried (for example, by forbidding them to receive legacies) and offered special privileges to married couples who produced three or more children. Nevertheless, the birthrate in Rome dropped steadily from the second century B.C. onwards, especially among the senatorial class.



Relief with father, mother, and child.

A Roman wife had fewer legal rights than her husband. In the eyes of the law, she was under the authority of either her husband or her father (or guardian), depending on whether she had been married *cum manū* or *sine manū*. She could not vote in elections, take an active part in public or political life, sit on a jury, or plead in court. But in some ways a first-century Roman wife had more freedom than women in other countries, and enjoyed a higher status than they did. She was not restricted to the home but could visit friends, go to the theater and the baths, and accompany her husband to dinner-parties (unlike the women of classical Athens, for example). Her traditional day-to-day task, the running of the household, was regarded by most Romans as important and valuable, and a woman could gain great prestige and respect for the way in which this task was carried out; in many aristocratic and wealthy families, running the house was a highly complicated and demanding job, involving the management and supervision of a large number of domestic slaves.

Our knowledge of Roman married life is very incomplete. We know far less about the poor than about the wealthy upper classes, and have hardly any information on married life from the wife's point of view, because most of what is written in Latin was written by men. Nevertheless, the writings of Roman authors include many references to married life. The following letter, for example, was written by Pliny to his wife Calpurnia:

The strength of my longing for you is hard to believe. Love is the reason above all others. Another reason is that we are not used to being separated. I spend most of the night awake, picturing you. During the day, at the times when I usually come to see you, my feet guide me to your room; then I turn sadly back, sick at heart.

Calpurnia was Pliny's third wife. At the time of their marriage, she was about fifteen and he was in his early forties. In another letter, he writes about Calpurnia:

From sheer affection for me, she keeps copies of my speeches, reads them over and over again and even learns them by heart. She is tortured with worry when I appear in court, and is overcome with relief when the case is over. Whenever I give a recitātiō, she listens from behind a curtain waiting eagerly for comments of approval. As for my poems, she sets them to music and sings them, taught not by some musician but by love, the best of teachers.

A letter by Cicero describes an incident from the stormy relationship between his brother, Quintus, and Quintus' wife, Pomponia:

We lunched at Arcanum. When we got there, Quintus said, perfectly politely, "Pomponia, you invite the women, and I'll get the slave-boys together." There was nothing to be cross about, as far as I could see, in either what he said or the way he said it. But, within everyone's hearing, Pomponia replied, "What, me? I'm only a stranger here!" - just because Quintus had made arrangements for the lunch without telling her, I suppose. "There you are," said Quintus. "That's what I have to put up with every day." I hid my feelings. We sat down to eat; she refused to join us. Quintus sent her some food from the table; she sent it back. The following day, Quintus told me that she had refused to sleep with him and had continued to behave as she had done at lunch-time.

Roman married life is also referred to in numerous inscriptions, set up in memory of husbands and wives. For example:

Here lies Amymone, wife of Marcus, most good and most beautiful, wool-spinner, dutiful, modest, careful, chaste, home-loving.

I have written these words so that those who read them may realize how much we loved each other.

To my dearest wife, with whom I lived two years, six months, three days, ten hours.

Word Study

- A** Copy the following words. Put parentheses around the Latin root from this Stage contained inside these derivatives; give the Latin word and its meaning from which the derivative comes.

For example: conservation con(serva)tion servāre - to save

- | | |
|---------------|-------------------|
| 1 bracelet | 5 familiarization |
| 2 clandestine | 6 irreverent |
| 3 connubial | 7 subliminal |
| 4 demented | 8 travesty |

- B** Complete the following analogies with a word from the Stage 38 Vocabulary Checklist:

- 1 iubeō : mandō :: prōmittō : _____
- 2 ubīque : nusquam :: extrā : _____
- 3 temptō : cōnor :: timeō : _____
- 4 dīcō : loquor :: surgō : _____
- 5 opēs : pecūnia :: decōrus : _____
- 6 pavor : metus :: nescio : _____
- 7 ōs : vultus :: sacerdos : _____

- C** Match the definition to the English derivative.

- | | |
|-----------------|--|
| 1 unguent | a one who acts in place of a king |
| 2 regent | b ointment |
| 3 vestment | c a removal or rejection |
| 4 orient | d a joining, combination |
| 5 commendation | e to cause to face the east; become adjusted |
| 6 gratification | f a cause for satisfaction |
| 7 prohibition | g an official robe or gown |
| 8 certification | h a declaration of truth or accuracy |
| 9 elimination | i a recommendation; approval; praise |
| 10 conjunction | j an order forbidding something |

- D** Give the meaning of the following Latin phrases:

- 1 salus populi suprema lex (*Cicero*)
- 2 mens sana in corpore sano (*Juvenal*)
- 3 pontifex maximus

Stage 38 Vocabulary Checklist



aptus, apta, aptum
bracchium, bracchiū, n.
certus, certa, certum
 prō certō habēre
clam
commendō, commendāre,
 commendāvī, commendātum
cōfectus, cōfecta, cōfectum
dextra, dextrae, f.
ēripiō, ēripere, ēripuī, ēreptum
familia, familiae, f.
grātus, grāta, grātum
ignōrō, ignōrāre, ignōrāvī,
 ignōrātum
intrā (+ ACC)
iungō, iungere, iūnxī, iūctum
lēx, lēgis, f.
līmen, līminis, n.
mēns, mentis, f.
nūbō, nūbere, nūpsī,
 nūptum (+ DAT)
orior, orīrī, ortus sum
polliceor, pollicērī, pollicitus sum
pontifex, pontificis, m.
prohibeō, prohibēre, prohibuī,
 prohibitum
queror, querī, questus sum
regō, regere, rēxī, rēctum
trāns (+ ACC)
unguō, unguere, ūnxī, ūctum
vereor, verērī, veritus sum
vērō
vestis, vestis, f.

suitable
arm
certain, infallible
know for certain
secretly, in private

recommend
worn out, exhausted, overcome
right hand
rescue, snatch away
household
acceptable, pleasing

not know about
inside
join
law
threshold, doorway
mind

marry
rise, arise
promise
priest

prevent
lament, complain about
rule
across
anoint, smear
be afraid, fear
indeed
clothing



Gold betrothal ring.



STUDIA

Stage 39

hērēdēs prīncipis



in aulā Imperātōris, duo puerī in studiīs litterārum sunt occupātī. alter puer, Titus nōmine, fābulam nārrāre cōnātur; alter, nōmine Pūblius, intentē audit. adest quoque puerōrum rhētor, M. Fabius Quīntiliānus. Titus Pūbliusque, filiī Clēmentis ac frātrēs Pōllae, nūper hērēdēs Imperātōris factī sunt.

5

Titus: (fābulam nārrāns) deinde Iuppiter, rēx deōrum, sceleribus hominum valdē offēnsus, genus mortāle dēlēre cōstituit. prīmō eī placuit dē caelō fulmina spargere, quae tōtam terram cremārent. timēbat tamen nē deī ipsī, sī flammae ad caelum ā terrā ascendissent, eōdem ignī cremārentur. dīversam ergō poenam impōnere māluit; nimbōs ingentēs dē caelō dēmittere cōstituit ad genus mortāle dīluviō perdendum.

10

Titō nārrante, iānua subitō aperītur. ingreditur Epaphrodītus. puerī anxii inter sē aspiciunt; Quīntiliānus, cui Epaphrodītus odiō est, nihilōminus eum cōmiter salūtat.

15



A library at Ephesus.

Quīntiliānus:	libenter tē vidēmus, Epaphro-	
Epaphrodītus:	(<i>interpellāns</i>) salvēte, puerī. salvē tū, M. Fabī. hūc missus sum ut mandāta prīncipis nūntiem.	20
	prīnceps vōbīs imperat ut ad sē quam celerrimē contendātis.	
Quīntiliānus:	verba tua, mī Epaphrodīte, nōn intellegō. cūr nōs ad Imperātōrem arcessimur?	
	<i>Epaphrodītus, nūllō respōnsō datō, puerōs Quīntiliānumque per aulam ad Imperātōris tablīnum dūcit. puerī, timōre commōtī, extrā tablīnum haesitant.</i>	25
Quīntiliānus:	(<i>timōrem suum dissimulāns</i>) cūr perturbāminī, puerī?	
Pūblius:	bonā causā perturbāmur. Imperātor enim nōs sine dubiō castīgābit vel pūniet.	30
Quīntiliānus:	nimis timidus es, Pūblī. sī prūdenter vōs gesseritis, neque castīgābiminī neque pūniēminī.	

studiīs:	studium	<i>study</i>
litterārum:	litterae	<i>literature</i>
genus mortāle		<i>the human race</i>
fulmina:	fulmen	<i>thunderbolt</i>
cremārent:	cremāre	<i>burn, destroy by fire</i>
dīversam:	dīversus	<i>different</i>
nimbōs:	nimbus	<i>rain-cloud</i>
dīluviō:	dīluvium	<i>flood</i>
perdendum:	perdere	<i>destroy</i>
prūdenter		<i>prudently, sensibly</i>
vōs gesseritis:	sē gerere	<i>behave, conduct oneself, manage</i>



“bonā causā perturbāmur.” (line 30)

About the Language I: Gerundives

A In Stage 32, you met sentences like these:

mihi fābula **nārranda** est.

I must tell a story.

Haterius **laudandus** est.

Haterius should be praised.

In these examples, the **gerundives** **nārranda** and **laudandus** are being used with **est** to indicate that (in the speaker's opinion) something ought to be done ("the story ought to be told," "Haterius ought to be praised").

B More recently, you have met examples of the **gerundive** used in phrases without **est**.

Pōlla postēs iānuae unguīt **fascinātiōnis āvertendae causā**.

Polla anoints the doorposts for the sake of averting the evil eye.

Or, in more natural English:

Polla anoints the doorposts to avert the evil eye.

nimbōs ingentēs dēmīsīt **ad genus mortāle perdendum**.

He sent down huge rain-clouds for the purpose of destroying the human race.

Or, in more natural English:

He sent down huge rain-clouds to destroy the human race.

meīs filiīs asciscendīs mē magnopere honōrās.

By adopting my sons, you honor me greatly.

C Further examples:

1 ex urbe effūgī **discrīminis vītandī causā**.

2 aliīs iuvandīs tē ipsum iuvās.

3 mīlitēs facēs ferēbant **ad arborēs incendendās**.

4 nūlla erit occāsiō **ōrātiōnis Imperātōris audiendae**.

5 clade prohibendā vītās cīvium multōrum servāvistis.

6 exercitus ad Calēdoniam bellī contrā barbarōs gerendī causā mittētur.

7 haec verba dīcit **ad tē perturbandum**.

8 Agricolae cupiditās Rōmae rēgendae cavenda est nōbīs.

Identify the case of the gerundive in each sentence.

Quīntiliānus et puerī, tablīnum ingressī, Domitiānum ad mēnsam sedentem muscāsque stilō cōnfīgere temptantem inveniunt. adventum eōrum neque respiciendō neque quidquam dīcendō agnōscit. puerī pallēscunt.

Domitiānus: (*tandem respiciēns*) nōlīte timēre, puerī. vōs nōn pūnitūrus sum - nisi mihi displicueritis. (*muscam aliam cōnfīgit; dēnique, stilō dēpositō, puerōs subitō interrogat:*) quam diū discipulī M. Fabiī iam estis?

Titus: (*haesitāns*) d-duōs mēnsēs, domine.

Domitiānus: nōbīs ergō tempus est cognōscere quid didiceritis. (*ad Pūblium repentē conversus*) Pūblī, quid heri docēbāminī?

Pūblius: versūs quōsdam legēbāmus, domine, quōs Ovidius poēta dē illō dīluviō fābulōsō composuit.

Domitiānus: Ovidius? fācundus vērō erat ille poēta. meritō tamen ex Ītaliā relēgātus est; nam nōn modo vītā impūram ēgit sed etiam prīncipem offendit. (*Epaphrodītus rīdet.*) itaque, versibus Ovidiānīs heri lēctīs, quid hodiē facitis?

inquīsitiō examination,
investigation

muscās: musca fly
cōnfīgere stab, skewer

respiciendō:
respicere look up

displicueritis:
displicēre displease

didiceritis: discere learn

repentē suddenly

fābulōsō: legendary,
fābulōsus famous
fācundus fluent, eloquent
meritō deservedly
rightly

Ovidiānīs:
Ovidiānus of Ovid



Fresco of Ovid.

Pūblius:	hodiē cōnāmur eandem fābulam verbīs nostrīs atque ōrātiōne solūtā nārrāre.	20
Quīntiliānus:	ubi tū nōs arcessīvistī, domine, Titus dē irā Iovis nārrātūrus erat.	
Domitiānus:	fābula scīlicet aptissima! eam audīre velim. Tite, nārrātiōnem tuam renovā!	25
Titus:	(<i>fābulam cūctanter renovāns</i>) Iu-Iuppiter igitur Aquilōnem in ca-cavernīs Aeoliīs inclūsit, et Notum liberāvit. quī madidīs ālīs ēvolāvit; ba- barba nimbīs gravābātur, undae dē capillīs fluēbant. simulatque Notus ēvolāvit, nimbī dēnsī ex aethere cum ingentī fragōre effūsī sunt. sed tanta erat Iovis irā ut imbribus caelī contentus nōn esset; auxilium ergō ā frātre Neptūnō petīvit. quī cum terram tridente percussisset, illa valdē tremuit viamque patefēcit ubi undae fluerent. statim flūmina ingentia per campōs apertōs ruēbant.	30 35
Domitiānus:	satis nārrāvistī, Tite. nunc tū, Pūblī, nārrātiōnem excipe.	
<i>Quīntiliānus verētur nē Pūblius, quod minor nātū est, nārrātiōnem excipere nōn possit. ille tamen fortius frātre incipit.</i>		40
Pūblius:	iamque inter mare et tellūrem nūllum discrīmen erat; mare ubīque erat, neque ūlla lītora habēbat. hominēs exitium effugere cōnābantur. aliī montēs ascendērunt; aliī, in nāvibus sedentēs, per agrōs illōs rēmigāvērunt quōs nūper arābant; hic suprā segetēs aut tēcta vīllārum mersārum nāvigāvit; ille in summīs arboribus piscēs invēnit. lupī inter ovēs natābant; leōnēs fulvī undīs vehēbantur. avēs, postquam terram diū quaerēbant ubi cōnsistere possent, tandem in mare fessīs ālīs dēcidērunt. capellae gracilēs ...	45 50
<i>Pūbliō hoc nārrāntī Domitiānus manū significat ut dēsistat. diū tacet, puerīs anxīis exspectantibus. Quīntiliānus timet nē puerī Imperātōrī nōn placuerint. tandem ille loquitur.</i>		
Domitiānus:	fortūnatī estis, Pūblī ac Tite; nam, ut decet prīncipis hērēdēs, ab optimō rhētore docēminī, quī optima exempla vōbīs prōposuit. sī vōs, puerī, causās vestrās tam fācundē dīxeritis quam Ovidius versūs composuit, saepe victōrēs ē basilicā discēdētis; ab omnibus laudābiminī.	55 60

Titus: (*timōre iam dēpositō*) nōnne ūna rēs tē fallit, domine?
nōs sumus hērēdēs tuī; nōnne igitur nōs, cum
causās nostrās dīxerimus, nōn saepe sed semper
victōrēs discēdēmus et ab omnibus laudābimur?

*Quīntiliānus ērubēscit. Domitiānus, audāciā Titī obstupefactus, nihil
dīcit. tandem, rīdēns vel rīsum simulāns, puerōs rhētoremque dīmittit;
deinde, stilō resūmptō, muscās iterum captāre incipit.*

65

ōrātiōne solutā: ōrātiō soluta	<i>prose speech</i> (i.e. instead of verse)	hic ... ille	<i>this man ... that man, one man ... another man</i>
nārrātiōnem: nārrātiō	<i>narration</i>	suprā	<i>over, on top of</i>
cūctanter	<i>slowly, hesitantly</i>	aut	<i>or</i>
cavernīs: caverna	<i>cave, cavern</i>	mersārum:	
Aeoliūs: Aeolius	<i>Aeolian</i>	mergere	<i>submerge</i>
inclūsit: inclūdere	<i>shut up</i>	piscēs: piscis	<i>fish</i>
Notum: Notus	<i>South Wind</i>	ovēs: ovis	<i>sheep</i>
gravābātur: gravāre	<i>load, weigh down</i>	fulvī: fulvus	<i>tawny, light brown</i>
imbribus: imber	<i>rain</i>	capellae: capella	<i>she-goat</i>
tridente: tridēns	<i>trident</i>	gracilēs: gracilis	<i>graceful</i>
campōs: campus	<i>plain</i>	causās ... dīxeritis:	
excipe: excipere	<i>take over</i>	causam dīcere	<i>plead a case</i>
tellūrem: tellūs	<i>land, earth</i>	fācundē	<i>fluently, eloquently</i>
discrīmen	<i>boundary, dividing line</i>	fallit: fallere	<i>escape notice of, slip by</i>
remigāverunt: remigāre	<i>row</i>	resumptō:	
arābant: arāre	<i>plow</i>	resumere	<i>pick up again</i>
		captāre	<i>try to catch</i>



“ab omnibus laudābiminī.”
(lines 59–60)

About the Language II: Fearing Clauses

A Study the following examples:

timeō **nē inquiēta sit Britannia**, dum Hibernia īnsula in libertāte manet.
I am afraid that (lest, in case) Britain may be unsettled, as long as the island of Ireland remains free.

timēbat Iuppiter **nē deī ipsī eōdem ignī cremārentur**.
Jupiter feared that the gods themselves might be consumed by the same fire.

Quīntiliānus verētur **nē puerī Domitiānō nōn placuerint**.
Quintilian is afraid that the boys have not pleased Domitian.

Glabriō timēbat **nē Imperātōrem graviter offendisset**.
Glabrio was afraid that he had seriously offended the emperor.

The groups of words in boldface are known as **fearing clauses**. The verb in a fearing clause in Latin is always subjunctive. Because a fear can be for the past, the present, or the future, you must pay particular attention to the tense of the subjunctive verb.

B In fearing clauses, the conjunction **nē** means *that (lest/in case)* and the negative is **nē ... nōn**. Occasionally the negative can be **ut**, e.g.

Quīntiliānus verētur **ut** puerī Domitiānō **placuerint**.
Quintilian is afraid that the boys have not pleased Domitian.

C Further examples:

- 1 timeō **nē** genus mortāle deōs fallere cōnātum sit.
- 2 Domitia, fragōre audītō, verita est **nē** Paris dē arbore cecidisset.
- 3 perīculum est **nē** litterae ad Agricolam nōn afferantur.
- 4 vereor **nē** Pōllam in mātirimōnium dūcere prohibear.
- 5 timēbāmus **nē** diūtius dubitāvissēmus.
- 6 anxiane erās ut tē hīs malīs ēriperem?

versūs Ovidiānī



Publius Ovidius Naso (Ovid) (43 B.C.–A.D. 17?) came from an equestrian family of comfortable means. After a brief public career he devoted himself to poetry. The story of the flood, summarized by Publius and Titus on pages 82 and 86 above, is based on the following lines from Ovid's poem, the *Metamorphoses*. At the start of the extract, Jupiter is about to punish the human race for its wickedness. When you have read the extract, answer the questions at the end.



Statue of Poseidon.

iamque erat in tōtās sparsūrus fulmina terrās*:
sed timuit, nē forte sacer tot ab ignibus aethēr
conciperet flammās, longusque ardēsceret axis.
poena placet dīversa, genus mortāle sub undīs
perdere et ex omnī nimbōs dēmittere caelō.

5

prōtinus Aeoliīs Aquilōnem claudit in antrīs
ēmittitque Notum; madidīs Notus ēvolat ālīs;
barba gravis nimbīs, cānīs fluit unda capillīs.
fit fragor; hinc dēnsī funduntur ab aethere nimbī.

conciperet flammās:

concipere flammās *burst into flames*

ardēsceret: ardēscere *catch fire, blaze up*

axis *(arched) vault of heaven*

antrīs: antrum *cave*

cānīs: cānus *white*

fit: fierī *be made, occur*

hinc *then, next*

* Some noun-and-adjective phrases, in which an adjective is separated by one word or more from the noun which it describes, have been underlined.

nec caelō contenta suō est Iovis īra, sed illum
 caeruleus frāter iuvat auxiliāribus undīs.
 ipse tridente suō terram percussit, at illa
 intremuit mōtūque viās patefēcit aquārum.
exspatiāta ruunt per apertōs flūmina campōs.

10

iamque mare et tellūs nūllum discrīmen habēbant:
 omnia pontus erant, dēerant quoque lītora pontō.
 occupat hic collem, cumbā sedet alter aduncā
 et dūcit rēmōs illīc, ubi nūper arābat;
 ille suprā segetēs aut mersae culmina vīllae
 nāvigat, hic summā piscem dēprendit in ulmō.

15

nat lupus inter ovēs, fulvōs vehit unda leōnēs,
 quaesītisque diū terrīs, ubi sistere possit,
 in mare lassātīs volucris vaga dēcidit ālīs.
 et, modo quā gracilēs grāmen carpsēre capellae,
 nunc ibi dēfōrmēs pōnunt sua corpora phōcae.

20

25

caeruleus	<i>from the deep blue sea</i>
iuvat: iuvāre	<i>help, assist</i>
auxiliāribus: auxiliāris	<i>additional</i>
intremuit: intremere	<i>shake</i>
exspatiāta: exspatiārī	<i>extend, spread out</i>
pontus	<i>sea</i>
dēerant: dēesse	<i>be lacking, be missing</i>
collem: collis	<i>hill</i>
cumbā: cumba	<i>boat</i>
aduncā: aduncus	<i>curved</i>
illīc	<i>there, in that place</i>
culmina: culmen	<i>roof</i>
ulmō: ulmus	<i>elm-tree</i>
nat: nāre	<i>swim</i>
lassātīs: lassāre	<i>tire, weary</i>
volucris	<i>bird</i>
vaga: vagus	<i>wandering</i>
quā	<i>where</i>
grāmen	<i>grass</i>
carpsēre = carpsērunt: carpere	<i>chew, nibble, crop</i>
dēfōrmēs: dēfōrmis	<i>ugly, inelegant</i>
phōcae: phōca	<i>seal</i>



- 1 How did Jupiter at first intend to punish the human race? Why did he change his mind?
- 2 What action did Jupiter take in line 6 and the beginning of line 7 (**prōtinus ... Notum**)? With what result?
- 3 What happened when Neptune struck the earth with his trident?
- 4 Which detail or incident in lines 17–23 do you find you can picture most vividly?
- 5 Which word in line 25 is used by Ovid to contrast with **gracilēs** in line 24?
- 6 Which seems to you to be the better description of Ovid’s account: “serious” or “light-hearted”? Why?

About the Language III: Word Order

A In Stage 36, you met verse sentences like this:

exigis ut **nostrōs** dōnem tibi, Tucca, **libellōs**.

*You demand that I should give you **my books**, Tucca.*

The adjective **nostrōs** is separated from the noun which it describes (**libellōs**).

B In Stage 39, you have met sentences in which one noun-and-adjective phrase is followed by another:

*caeruleus frāter iuvat **auxiliāribus undīs**.*

His brother from the deep blue sea helps him with additional waves.

Further examples:

1 *arbore sub magnā **parva** latēbat **avis**.*

2 *vertice dē summō **liquidōs** mōns ēvomit **ignēs**.*

liquidōs: liquidus *liquid*

ēvomit: ēvomere *spit out, spew out*

C You have also met sentences in which one noun-and-adjective phrase is placed inside another one:

nunc ibi **dēfōrmēs** pōnunt *sua corpora* **phōcae**..

*Now the **ugly seals** rest their bodies there.*

Further examples:

1 **in mediōs** vēnit *iuvenis fortissimus* **hostēs**.

2 cōstitit ante **oculōs** *pulchra puella* **meōs**.

Suggest how the order of the words helps to convey the images described by the words.

D In each of the following examples, pick out the Latin adjectives and say which nouns they are describing:

1 aure meā ventī murmura rauca sonant.

The hoarse murmurs of the wind sound in my ear.

2 iam nova prōgeniēs caelō dēmittitur altō. (Vergil)

Now a new generation is being sent down from high heaven.

3 nōn fuit ingeniō Fāma maligna meō. (Ovid)

Fame has not been unkind to my talent.

- 4 agna lupōs audit circum stabula alta frementēs. (*Ovid*)
The lamb hears the wolves howling around the tall sheepfolds.
- 5 atque opere in mediō laetus cantābat arātor.
And the happy plowman was singing in the middle of his work.
- 6 vincuntur mollī pectora dūra prece. (*Tibullus*)
Hard hearts are won over by soft prayer.

E Translate the following examples:

- 1 *A cry for help:*
 at puer infēlīx mediīs clāmābat in undīs.
- 2 *An echo:*
 reddēbant nōmen concava saxa meum.
- 3 *Travel plans:*
 nunc mare per longum mea cōgitat ire puella. (*Propertius*)
- 4 *Evening:*
 māiōrēsq̄ cadunt altīs dē montibus umbrae. (*Vergil*)

concava: concavus *hollow*

Pick out the adjectives in each example and say which nouns they are describing.

Word Patterns: Verbs and Nouns

A Study the form and meaning of each of the following verbs and nouns:

nōmināre	<i>nominate, name</i>	nōmen	<i>name</i>
volvere	<i>turn, roll</i>	volūmen	<i>roll of papyrus, scroll</i>
unguere	<i>anoint, smear</i>	unguentum	<i>ointment</i>

B Following the example of Section A, complete the following table:

certāre	<i>compete</i>	certāmen	.....
crīmināre	<i>accuse</i>	crīmen	.....
arguere	.....	argūmentum	<i>proof, argument</i>
impedire	.....	impedīmentum	<i>hindrance, nuisance</i>
vestire	<i>clothe, dress</i>	vestīmenta	.....
ōrnāre	.....	ōrnāmentum	.....
torquere	.....	tormentum	.....

Practicing the Language



A In each sentence, replace the noun in boldface with the correct form of the noun in parentheses, and then translate. Refer if necessary to the table of nouns on pages 294–295 of the Language Information; you may also need to consult pages 350–394 to find out the genitive singular of 3rd declension nouns, as a guide to forming the other cases.

- 1 subitō Pōlla **Flāviam** vīdit. (māter)
- 2 nūntius **senī** epistulam trādīdit. (dominus)
- 3 senātōrēs ad aulam **Domitiānī** contendēbant. (Imperātor)
- 4 iuvenis **Agricolae** tōtam rem nārrāvit. (dux)
- 5 ingēns multitudō **Rōmānōrum** in amphitheātrō conveniēbat. (cīvis)
- 6 poēta **audītōribus** paucōs versūs recitāvit. (fēmina)

B Complete each sentence with the correct word and then translate.

- 1 fessus sum! cotīdiē ā centuriōne labōrāre (iubeor, teneor).
- 2 tū semper bene recitās; semper ā rhētore (parāris, laudāris).
- 3 nōlīte dēspērāre, mī amīcī! mox (spectābiminī, liberābiminī).
- 4 maximē gaudeō; crās enim ab Imperātōre (honōrābor, vituperābor).
- 5 cum in urbe habitārēmus, strepitū continuō (audiēbāmur, mittēbāmur, vexābāmur).
- 6 medicus tē sānāvit, ubi morbo gravī (afficiēbāris, dēcipiēbāris, dūcēbāris).
- 7 nisi ōrātiōnem dīlīgenter audīveritis, verbīs blandīs (fallēminī, pōnēminī, dīcēminī).
- 8 nōs mortuōs esse simulāmus quod ab ursā ferōcī (dēserimur, petimur, mollīmur).

C In each pair of sentences, translate sentence **a**; then change it from a direct statement to an indirect statement by completing sentence **b**, and translate again.

For example: **a** hostēs advēnērunt.
 b nūntius dīcit hostēs advēn

Translated and completed, this becomes:

a hostēs **advēnērunt**. *The enemy have arrived.*

b nūntius dīcit hostēs **advēnisse**.

*The messenger says that the enemy **have arrived**.*

In sentences 1–3, a perfect active infinitive is required. For examples of the way in which this infinitive is formed, see page 311, Section A.

1a Imperātor sententiam mūtāvit.

b cīvēs crēdunt Imperātōrem sententiam mūtāv. . . .

2a nautae nāvem ingentem comparāvērunt.

b mercātor dīcit nautās nāvem ingentem comparāv. . . .

3a fabrī mūrum optimē refēcērunt.

b putō fabr. . . mūrum optimē refēc. . . .

In sentences 4–6, a perfect passive infinitive is required. For examples of the way in which it is formed, see page 311, Section A. Note that the first part of this infinitive (e.g. **parātus** in **parātus esse**) changes its ending to agree with the noun it describes.

For example: **a** epistulae missae sunt.

b crēdō epistulās miss.

Translated and completed, this becomes:

a epistulae **missae sunt**.

*The letters **have been sent**.*

b crēdō epistulās **missās esse**.

*I believe that the letters **have been sent**.*

4a victima ā pontifice ēlēcta est.

b spectātōrēs putant victimam ā pontifice ēlēct.

5a multī amīcī ad cēnam vocātī sunt.

b scio multōs amīcōs ad cēnam vocāt.

6a captīvus occīsus est.

b mīlitēs dīcunt captīv. . . occīs.



Authors, Readers, and Listeners

After a Roman writer had recited his work to his patron or friends, or to a wider audience at a **recitātiō**, as described in Stage 36, he had to decide whether or not to make it available to the general public. If he decided to go ahead, his next step was to have several copies made. If he or his patron owned some sufficiently educated slaves, they might be asked to make copies for the author to distribute among his friends. Cicero sent volumes of his work to his banker friend, Atticus, who had many such **librārii**. Alternatively, the author might offer his work to the **bibliopōlae**, the booksellers, whose slaves would make a number of copies for sale to the public.

Most Roman booksellers had their shops in the Argiletum, a street which ran between the Forum Romanum and the Subura. Books were fairly inexpensive. A small book of poems might cost 5 sesterces if it were an ordinary copy, 20 sesterces if it were a deluxe edition made of high-quality materials. Martial tells us that his first book of epigrams, about 700 lines, sold for 20 sesterces. After the work had been copied, all money from sales of the book belonged to the booksellers, not to the author. We do not know if the booksellers ever paid anything to an author for letting them copy his work.

One result of these arrangements for copying and selling books was that there was no such thing in Rome as a professional writer; no author could hope to make a living from his work. Some of the people who wrote books were wealthy amateurs like Pliny, who made most of his money as a landowner and wrote as a hobby; others, like Martial, depended on patrons for support. Writers fit into the general client-patron system we learned about in Unit 3. An author, unlike ordinary **clientēs**, however, could offer his **patrōnus** a wider reputation, a chance for perpetual **dignitās**.

Sometimes the emperor became an author's patron. For example, the poets Vergil and Horace were helped and encouraged first by the Emperor Augustus' friend, Maecenas, and then by Augustus himself. Other authors, however, got into trouble with the emperor. Ovid, for instance, was sent into exile by Augustus because he had been involved in a mysterious scandal in the emperor's own family and because he had written a poem entitled *Ars Amatoria* (*The Art of Love*), a witty and light-hearted guide for young men on the conduct of love affairs. The *Ars Amatoria* greatly displeased Augustus, who had introduced a number of laws for the encouragement of respectable marriage, and Ovid was exiled to a distant part of the empire for the rest of his life. Under later emperors, such as Domitian, it was safest for an author to publish nothing at all, or else to make flattering remarks about the emperor in his work, as Martial did in his poem on page 24.

Some works of Latin literature reached a wide public. For example, thousands of people saw the comic plays of Plautus when they were performed in the theater. But most Roman authors wrote for a small, highly educated group of readers who were familiar not only with Latin literature, but also with the literature of the Greeks.

Schoolboys, like Publius and Titus in the story on pages 82–87, were introduced by their teachers to the study of both Greek and Roman authors. The famous educator and orator, Quintilian (c. A.D. 35 - c. 100), was the first teacher to obtain a salary from the state when he was appointed instructor of rhetoric by Vespasian. Besides Domitian's adopted sons, Quintilian taught Pliny the Younger. The most influential of Quintilian's books, *The Education of an Orator*, covered education from infancy to the level of the experienced speaker. The book also included a long list of recommended Greek and Latin authors, with comments on each one. For example, he wrote: "Ovid is light-hearted even on serious subjects and too fond of his own cleverness, but parts of his work are excellent."

Latin literature played an important part in Roman education. Roman education, in turn, played an important part in the writing of Latin literature. Most Roman authors had received a thorough training from a **rhētor**, who taught them how to express themselves persuasively and artistically, how to choose words and rhetorical devices that would have maximum effect on an audience, and how to organize a speech. This training had a great influence on the way Latin literature was written.

The most important difference between Latin and modern literature is that modern literature (except drama) is usually written for silent reading, whereas Latin literature was normally written to be read aloud. The three reasons for this have already been mentioned: first, the easiest way for an author to tell the public about his work was to read it aloud to them; second, most authors had received extensive training in public speaking and this affected the way they wrote; third, when a Roman read a book, he normally read it aloud, even if he was reading it to himself. Reading silently was so unusual that Saint Augustine (A.D. 354–430), when he saw it done, was amazed and wrote a brief description of it:

cum legēbat, oculī dūcēbantur per paginās et cor intellectum rīmābātur, vōx autem et lingua quiēscēbant.

When he was reading, his eyes glided over the pages, and his heart searched out the meaning, but his voice and tongue were at rest.

The fact that Latin literature was written for speaking aloud, and not for silent reading, made a great difference to the way Roman authors wrote. They expressed themselves in ways that would sound effective when heard and look effective when read. For example, suppose a Roman author wished to say, in the course of a story:

The unfortunate boy did not see the danger.

He might express this quite straightforwardly:

puer infelix periculum nōn vīdit.

But he might, especially in poetry, choose a more artistic word order. For instance, he might place the emotional word **infelix** in the prominent first position in the line, juxtapose the alliterative **periculum** and **puer**, and separate the adjective from its noun.

infelix periculum puer nōn vīdit.

Again, the author might prefer a more dramatic way of expressing himself. He might address the character in the story as if he were physically present, and put a question to him:

heu, puer infelix! nōnne periculum vidēs?

Alas, unfortunate boy! Do you not see the danger?

On the printed page, especially in English translation, such artistic variations as these may sometimes appear rather strange to a modern reader. When they are read aloud in Latin, however, the effect can be very different. To read Latin literature silently is like looking at a page of written music; it needs to be performed aloud for full effect.



Drawing (based on a relief) of a reader choosing a book from a shelf.

Word Study

- A** Copy the following words. Put parentheses around the Latin root from this Stage contained inside these derivatives; give the Latin word and its meaning from which the derivative comes.

For example: conservation con(serva)tion servāre - to save

- | | | | |
|---|--------------|---|--------------|
| 1 | dissimulate | 5 | alliteration |
| 2 | degenerative | 6 | disperse |
| 3 | decadence | 7 | perdition |
| 4 | capillary | 8 | studious |

- B** Match these derivatives from the Latin words **cadō**, **fallō**, **genus**, and **littera** with the following definitions:

- | | | | |
|----|------------|---|--|
| 1 | cadence | a | not able to be deceived |
| 2 | cascade | b | the closing notes of a musical strain |
| 3 | coincide | c | all persons born about the same period |
| 4 | fallacious | d | “unlettered” |
| 5 | faucet | e | apparently forcible, but illogical |
| 6 | generation | f | to erase or blot out |
| 7 | generic | g | a steep waterfall |
| 8 | infallible | h | referring to a kind or group |
| 9 | illiterate | i | to occur at the same time |
| 10 | obliterate | j | a device for regulating the flow of a liquid |

- C** Give an English derivative from a Stage 39 Vocabulary Checklist word for the following definitions:

- 1 the highest female voice
- 2 the grounds of a college
- 3 one half of a school year
- 4 men or women of letters, scholarly people
- 5 a flaw or failing or imperfection
- 6 to tell the difference between

Stage 39 Vocabulary Checklist



arbor, arboris, f.	<i>tree</i>
aut	<i>or</i>
cadō, cadere, cecidī, cāsum	<i>fall</i>
campus, campī, m.	<i>plain</i>
capillī, capillōrum, m. pl.	<i>hair</i>
discrīmen, discrīminis, n.	<i>dividing line; crisis</i>
ergō	<i>therefore</i>
fallō, fallere, fefellī, falsum	<i>deceive, escape notice of, slip by</i>
fragor, fragōris, m.	<i>crash</i>
genus, generis, n.	<i>race</i>
hinc	<i>from here; then, next</i>
iuvō, iuvāre, iūvī, iūtum	<i>help, assist</i>
littera, litterae, f.	<i>letter (of the alphabet)</i>
litterae, litterārum, f. pl.	<i>letter (correspondence), letters</i>
mēnsis, mēnsis, m.	<i>month</i>
ōrātiō, ōrātiōnis, f.	<i>speech</i>
perdō, perdere, perdidī, perditum	<i>destroy; lose</i>
respiciō, respicere, respexī, respectum	<i>look back, look up</i>
simulō, simulāre, simulāvī, simulātum	<i>pretend</i>
spargō, spargere, sparsī, sparsum	<i>scatter</i>
stilus, stilī, m.	<i>pen, stylus</i>
studium, studiī, n.	<i>enthusiasm; study</i>
suprā (+ ACC)	<i>over, on top of</i>
ūllus, ūlla, ūllum	<i>any</i>



IUDICIUM

Stage 40

ingēns senātōrum multitudō in cūrīā convēnerat, ubi Gāius Salvius Līberālis accūsābātur.

1 “multa scelera ā Salviō in Britanniā commissa sunt.”



prīmus accūsātor affirmāvit
multa scelera ā Salviō in
Britanniā commissa esse.

2 “Salvius testāmentum rēgis fīnxit.”



secundus accūsātor dīxit
Salvium testāmentum rēgis
fīnxisse.

3 “innocēns sum.”



Salvius respondit sē
innocentem esse.

I

septimō annō Domitiānī prīncipātūs, C. Salvius Līberālis, quī priōre annō fuerat cōsul, ab Acīliō Glabriōne falsī accūsātus est. quā rē imprōvīsā perturbātus, amīcōs statim cōsuluī utrum accūsātiōnem sperneret an dēfēnsiōnem susciperet.

Salviō rogantī quid esset agendum, aliī alia suādēbant. aliī affirmāvērunt nūllum perīculum īnstāre quod Salvius vir magnae auctōritātis esset. aliī exīstimābant Domitiānī īram magis timendam esse quam minās accūsantium; Salvium hortābantur ut ad Imperātōrem īret veniamque peteret. amīcīs dīversa monentibus, Salvius exspectāre cōstituit, dum cognōsceret quid Domitiānus sentīret.

interim Glabriō et aliī accūsātōrēs causam parābant. eīs magnō auxiliō erat L. Mārcius Memor, haruspex et Salviī cliēns, quī, socius quondam scelerum Salviī, nunc ad eum prōdendum adductus est, spē praemiī vel metū poenārum. quō testimoniō ūsī, accūsātōrēs rem ad Imperātōrem rettulērunt.

Domitiānus, ubi verba accūsātōrum audīvit, cautē sē gessit; bene enim sciēbat sē ipsum sceleribus Salviī implicārī. interim, ut sollicitūdinem dissimulāret et speciem amīcitiae praeberet, Salvium dōnīs honōrāvit, ad cēnam invītāvit, cōmiter excēpit.

accūsātiō	<i>accusation</i>
prīncipātūs: prīncipātus	<i>principate, reign</i>
falsī: falsum	<i>forgery</i>
imprōvīsā: imprōvīsus	<i>unexpected, unforeseen</i>
sperneret: spernere	<i>ignore</i>
dēfēnsiōnem: dēfēnsiō	<i>defense</i>
aliī alia ...	<i>different people ... different things; some ... one thing, some ... another</i>
īnstāre	<i>be pressing, threaten</i>
minās: minae	<i>threats</i>
interim	<i>meanwhile</i>
accūsātōrēs: accūsātor	<i>accuser, prosecutor</i>
socius	<i>companion, partner</i>
prōdendum: prōdere	<i>betray</i>
testimoniō: testimoniū	<i>evidence</i>
implicārī: implicāre	<i>implicate, involve</i>
speciem: speciēs	<i>appearance</i>

Domitia autem, iam ab exiliō revocāta atque in favōrem Domitiānī restitūta, intentē ultiōnem adversus Salvium meditābātur. patefēcerat enim Myropnous pūmiliō Salvium auctōrem fuisse exiliū Domitiae, Paridis mortis. Myropnous nārrāvit Salvium domum Hateriī falsīs litterīs Domitiam Paridemque invītāvisse; Salviō auctōre, Domitiam in īnsulā duōs annōs relēgātā esse, Paridem occīsum esse.

5

accūsātōrēs igitur, ā Domitiā incitātī, cognitiōnem senātūs poposcērunt. invidia Salviī aucta est suspīciōne Cogidubnum venēnō necātum esse. fāma praetereā vagābātur reliquiās corporum in thermīs Aquārum Sūlis repertās esse, dēfīxiōnēs quoque nōmine Cogidubnī īnscrīptās. quibus audītīs, multī crēdebant Salvium animās inimīcōrum dīs īnferīs cōnsecrāvisse.

10

tum dēmum Salvius perīculōsissima esse haec crīmina intellēxit. veste ergō mūtātā, domōs circumiit amīcōrum, quī in tantō perīculō sibi auxiliō essent. omnibus autem abnuentibus, domum rediit, spē omnī dēiectus.

15

restitūta:	restituere	<i>restore</i>
adversus		<i>against</i>
domum Hateriī		<i>to Haterius' house</i>
cognitiōnem senātūs:		
cognitiō senātūs		<i>trial by the senate</i>
invidia		<i>unpopularity</i>
fāma		<i>rumor</i>
vagābātur:	vagārī	<i>spread, go around</i>
reliquiās:	reliquiae	<i>remains</i>
repertās esse:	reperīre	<i>find</i>
dēfīxiōnēs:	dēfīxiō	<i>curse</i>
animās:	anima	<i>soul</i>
dīs īnferīs:	dī īnferī	<i>gods of the Underworld</i>
veste ... mūtātā:		<i>change clothing,</i>
vestem mūtāre		<i>i.e. put on</i>
		<i>mourning</i>
		<i>clothes</i>
circumiit:	circumīre	<i>go around</i>
abnuentibus:	abnuere	<i>refuse</i>



Head of Domitian on a coin.



diē dictā, magna senātōrum multitūdō ad causam audiendam in cūriā convēnit. Salvius, iam metū cōfectus, ad cūriam lectīcā vectus est; filiō comitante, manibus extentīs, Domitiānō lentē ac suppliciter appropinquāvit. quī Salvium vultū compositō excēpit; crīminibus recitātīs, pauca dē Salviō ipsō addidit: eum Vespasiānī patris amīcum fuisse, adiūtōremque Agricolae ā sē missum esse Britanniae administrandae causā. dēnique L. Ursum Serviānum, senātōrem clārissimum, ēlēgit quī cognitiōnī praeesset.

5

prīmō diē cognitiōnis Glabriō crīmina levīa et inānia exposuit. dīxit Salvium domī statuam suam in locō altiōre quam statuam prīncipis posuisse; imāginem dīvī Vespasiānī quae aulam rēgis Cogidubnī ōrnāvisset ā Salviō vīlī pretiō vēnditam esse; et multa similia. quibus audītīs, Salvius spērāre coepit sē ē manibus accūsātōrum ēlāpsūrum esse.

10

dictā: dictus	<i>appointed</i>
ad causam audiendam	<i>to hear the case, for the purpose of the case being heard</i>
suppliciter	<i>like a suppliant, humbly</i>
adiūtōrem: adiutor	<i>assistant</i>
levia: levis	<i>trivial</i>
exposuit: expōnere	<i>set out, explain</i>
imāginem: imāgō	<i>image, bust</i>



postrīdiē tamen appāruit accūsātor novus, Q. Caecilius Iūcundus. vōce ferōcī, vultū minantī, oculīs ardentibus, verbīs īnfestissimīs Salvium vehementer oppugnāvit. affirmāvit Salvium superbē ac crūdēliter sē in Britannīā gessisse; cōnātum esse necāre Tī. Claudium Cogidubnum, rēgem populō Rōmānō fidēlissimum et amīcissimum; rēge mortuō, Salvium testāmentum fīnxisse; poenās maximās meruisse.

15

Caeciliō haec crīmina expōnentī ācritē respondit Salvius: “id quod dīcis absurdum est. quō modō venēnum Cogidubnō darī potuit, tot spectātōribus adstantibus? quis tam stultus est ut crēdat mē mortem rēgis octōgintā annōrum efficere voluisse? etiam rēgēs mortālēs sunt.” dēnique servōs suōs ad tormenta obtulit; dē testāmentō fingendō nihil explicāvit.

20

25

subitō extrā cūriam īnfestae vōcēs sunt audītae clāmantium sē ipsōs Salvium interfectūrōs esse sī poenam scelerum effūgisset. aliī effigiem Salviī dēreptam multīs contumēliīs in Tiberim iēcērunt; aliī domum eius circumventam secūribus saxīsque pulsāre coepērunt. tantus erat strepitus ut ēmitteret prīnceps per urbem mīlitēs praetōriānōs quī tumultum sēdārent.

30

intereā Salvius, lectīcā vectus, ā tribūnō domum dēductus est; utrum tribūnus custōs esset an carnifex, nēmō sciēbat.

35

crūdēliter	<i>cruelly</i>
amīcissimum: amīcus	<i>friendly</i>
fīnxisse: fingere	<i>forge</i>
meruisse: merērī	<i>deserve</i>
dēreptam: dēripere	<i>tear down</i>
sēdārent: sēdāre	<i>quell, calm down</i>

About the Language I:

More on Indirect Statement

- A** From Stage 35 onwards, you have met sentences in which indirect statements are introduced by a verb in the present tense, such as **dīcit**, **spērant**, **audiō**, etc.:

DIRECT STATEMENT

“custōs **revenit**.”

“The guard is returning.”

“puella **recitābit**.”

“The girl will recite.”

“vīllae **dēlētāe sunt**.”

“The villas have been destroyed.”

INDIRECT STATEMENT

puer dīcit custōdem **revenīre**.

The boy says that the guard is returning.

spērant puellam **recitātūram** esse.

They hope that the girl will recite.

audiō vīllās **dēlētās** esse.

I hear that the villas have been destroyed.

- B** In Stage 40, you have met sentences in which indirect statements are introduced by a verb in the perfect or imperfect tense, such as **dīxit**, **spērābant**, **audīvī**, etc. Compare the following:

DIRECT STATEMENT

“custōs **revenit**.”

“The guard is returning.”

“puella **recitābit**.”

“The girl will recite.”

“vīllae **dēlētāe sunt**.”

“The villas have been destroyed.”

INDIRECT STATEMENT

puer dīxit custōdem **revenīre**.

The boy said that the guard was returning.

spērābant puellam **recitātūram** esse.

They hoped that the girl would recite.

audīvī vīllās **dēlētās** esse.

I heard that the villas had been destroyed.

- C** Further examples:

- 1 accūsātōrēs affirmāvērunt Salvium multa scelera commīsisse.
- 2 centuriō crēdebat mīlitēs facile urbem captūrōs esse.
- 3 multī senātōrēs putābant Agricolam iniūstē revocātum esse.
- 4 nūntius dīxit frātre meum in Britannīā illō tempore habitāre.
- 5 cīvēs sciēbant Domitiānum timōre coniūrātiōnis saepe perturbārī.

When you have read Part I, answer the questions that follow it.

I

intereā Rūfilla, Salviī uxor, dum spēs eius firma manēbat, pollicēbātur sē sociam cuiuscumque fortūnae futūram esse. cum autem sēcrētīs Domitiae precibus veniam ā prīncipe impetrāvisset, Salvium dēserere cōstituit; dēnique mediā nocte ē marītī cubiculō ēgressa domum patris suī rediit.

5

tum dēmum Salvius dēspērābat. fīlius Vitelliānus identidem affirmāvit senātōrēs numquam eum damnātūrōs esse; Salvium hortābātur ut animō firmō dēfēnsiōnem postrīdiē renovāret. Salvius autem respondit nūllam iam spem manēre: īnfestōs esse senātōrēs, prīncipem nūllō modō lēnīrī posse.

10

illō tempore saepe in manibus Salviī vīsa est epistula quaedam. multī putābant mandāta sēcrēta Imperātōris in hāc epistulā continērī; fāma enim vagābātur Domitiānum ipsum Salviō imperāvisse ut Cogidubnum interficeret. amīcī Salvium incitāvērunt ut hanc epistulam apud senātōrēs recitāret; ille tamen, fīliī salūtis memor, hoc cōsiliū rēiēcīt.

15

postulāvit tabulās testāmentī. quās signātās lībertō trādīdit. tum frēgit ānulum suum, nē postea ad aliōs accūsandōs ūsuī esset. postrēmō litterās in hunc modum compositās ad prīncipem mīsīt:

“opprimor, domine, inimīcōrum coniūrātiōne mendācibusque testibus, nec mihi licet innocentiam meam probāre. deōs immortālēs testor mē semper in fidē adversus tē mānsisse. hoc ūnum ōrō ut fīliō meō innocentī parcās. nec quicquam aliud precor.”

20

dē Rūfillā nihil scrīpsit.

25

dēspērātiō	despair
dum	so long as
firma: firmus	firm
sociam: socia	companion, partner
cuiuscumque: quīcumque	any, any whatever
impetrāvisset: impetrāre	obtain
rēiēcīt: rēicere	reject
ūsuī esset: ūsuī esse	be of use
mihi licet	I am allowed
innocentiam: innocentia	innocence



- 1 In what way did Rufilla's behavior change? What caused this change? What effect did it have on Salvius?
- 2 What encouragement did Salvius' son provide? What was Salvius' response?
- 3 What did Salvius' friends urge him to do, in order to clear himself of blame for Cogidubnus' death? Explain why he rejected their advice.
- 4 What did Salvius do after sealing and handing over his will? Explain his reason for doing this.
- 5 What was Salvius' only request in his last letter to the emperor?

II



cum advesperāsceret, Salvius aliīs servīs pecūniam, aliīs
lībertātem dedit. deinde mortem sibi cōnscīscere parāvīt. venēnō
ūtī nōn potuit; nam corpus iam diū antidōtīs mūniēbātur.
cōstituit ergō vēnās pugiōne incīdere. quō factō, in balneum
inlātus mox exanimātus est.

5

at prīnceps, simulac mortem ā Salviō cōgitārī per ministrōs
cognōvit, tribūnum mīlitēsque domum eius ēmīsīt. mandāvit eīs
ut Salviī mortem prohibērent; ipse enim crūdēlis vidērī nōlēbat.
mīlitēs igitur, ā tribūnō iussī, Salvium ē balneō extrāxērunt, et,
dēligandīs bracchiīs vulnerātīs, sanguinem suppressērunt.

10

antidotīs: antidotum

antidote, remedy

mūniēbātur: mūnīre

protect, immunize

vēnās: vēna

vein

incīdere

cut open

suppressērunt: suppressere

staunch, stop the flow of

About the Language II: Gerunds

- A In recent Stages, you have met examples of the gerundive used in phrases without **est**.

Pōlla postēs iānuae oleō unguīt **fascinātiōnis āvertendae causā**.

Polla anoints the doorposts with oil to avert the evil eye.

nimbōs ingentēs dēmīsīt **ad genus mortāle perdendum**.

He sent down huge rain-clouds to destroy the human race.

meīs filiīs asciscendīs mē magnopere honōrās.

By adopting my sons you honor me greatly.

- B You have also met sentences like this:

est mihi nūlla occāsiō **fugiendī**.

I have no chance of fleeing / to flee.

Glabriō **ad querendum** surrēxit.

Glabrio rose for the purpose of complaining / to complain.

adventum eōrum **respiciendō** nōn agnōscit.

He does not acknowledge their arrival by looking up.

In each Latin sentence, the word in boldface is known as a **gerund**.

- C Further examples:

1 amīcī tuī **ad iuvandum** vērēerunt.

2 servus Pōllae oleum trādīdit postēs iānuae unguendī causā.

3 est nōbīs nūlla spēs domum revertendī.

4 docendō discimus.

- D More sentences containing gerunds and gerundives:

1 mīlitēs **ad Imperātōrem salūtandum** īnstructī erant.

2 mīlitēs **ad pugnandum** īnstructī erant.

3 Lupus occāsiōnem **convalescendī** rūrī habēbat.

4 haruspīcēs **victimīs īnspiciendīs** vērū cognōscunt.

5 servus **labōrandī** causā ē lectō surrēxit.

6 dominus **ad pecūniam numerandam** in tablīnō sedēbat.

7 clientēs **ad patrōnōs vīsītandōs** per viās contendēbant.

8 amīcus meus **dormiendī** causā abiit.

9 hic āthlēta fortiter **certandō** praemium optimum adeptus est.

10 est cīvibus nūlla spēs **incendiī exstinguendī**.

In each sentence, indicate whether a gerund or gerundive is used.

postrīdiē Ursus Serviānus, quī cognitiōnī praefuerat, sententiam prōnūntiāvit: nōmen Salviī Fāstīs ērādendum esse; bonōrum eius partem pūblicandam, partem fīliō trādendam; Salvium ipsum quīnque annōs relēgandum.

ille igitur, vulneribus sānātīs, Rōmā discessit. eōdem diē mīrum fideī exemplum oculīs populī Rōmānī obiectum est. Q. Haterius Latrōniānus, quī favōrem Salviī flōrentis semper quaerēbat, eum rēbus adversīs oppressum nōn dēseruit, sed in exilium comitātus est.

paucīs post diēbus Domitiānus accūsātōribus honōrēs ac praemia distribuit. Glabriōnī sacerdotium dedit; plūrimī autem exīstimābant Glabriōnem rē vērā Domitiānum hāc accūsātiōne graviter offendisse. Quīntō Caeciliō prīnceps favōrem suum ad honōrēs petendōs pollicitus est; simul autem eum monuit nē nimis ēlātus vel superbus fieret. pūmiliōnī Myropnoō, quī Salviī scelera Domitiae patefēcerat, lībertātem obtulit; quam tamen ille recūsāvit. “quid mihi cum lībertāte?” rogāvit; “satis est mihi amīcum mortuum vindicāvisse.” et tībiīs dēmum resūmptīs, exsultāns cantāre coepit.

damnātiō	<i>condemnation</i>
sententiam: sententia	<i>sentence</i>
prōnūntiāvit: prōnūntiāre	<i>announce</i>
Fāstīs: Fāstī	<i>the list of consuls</i>
bonōrum: bona	<i>goods, property</i>
pūblicandam: pūblicāre	<i>confiscate</i>
flōrentis: flōrēre	<i>flourish</i>
distribuit: distribuere	<i>distribute</i>
dēmum	<i>at last</i>



Word Patterns: Inceptives

A Study the forms:

calēre	<i>to be warm</i>	calēscere	<i>to grow warm</i>
concupere	<i>to long for</i>	concupīscere	<i>to develop a longing for</i>
senex	<i>old man</i>	senēscere	<i>to grow old</i>
īrātus	<i>angry</i>	īrāscī	<i>to become angry</i>

The verbs in the second column are called **inceptives** or **inchoatives** (from **incipere** and **inchoāre**, both meaning *to begin*) because they indicate an action which is beginning or developing.

B Give a meaning for each of the following verbs:

advesperāscere, ascīscere, cognōscere, convalēscere, ērubēscere, ēvānēscere, ignōscere, ingravēscere, nāscī, oblīvīscī, pallēscere, ulcīscī



The Curia.

Practicing the Language



A Match each adjective in the top list with an adjective of the opposite meaning, taken from the bottom list, and translate both words.

For example: *absēns absent praesēns present*

benignus, callidus, dūrus, falsus, fidēlis, gravis, lātus, neglegēns, optimus, ūllus
angustus, dīligēns, levis, malignus, mollis, nūllus, perfidus, pessimus, stultus,
vērus

B Translate each of the following sentences. Then change each main verb into the perfect tense and translate again.

- 1 putāsne sociōs auxiliō esse nostrīs cōpiīs?
- 2 Quīntus crīminibus recitandīs affirmat Salvium testāmentum fīnxisse.
- 3 quīdam Rōmānī exīstimant Domitiam tumultū extrā cūriam ortō ūtī ad inimīcum laedendum.
- 4 accūsātōrēs spērant fāmam dē reliquiīs corporum vulgātam invidiam senātōris auctūram esse.
- 5 omnibus testibus audītīs ac Rūfillā ēgressā Salvius scit sententiam prīncipis mūtātam esse.

C Complete each sentence with the most appropriate phrases from the following list. Then translate the sentences.

volandō, ad fugiendum, timōre dissimulandō, flammīs augendīs, interrogandō,
ad frātre iuvandum, piscis capiendī causā

- 1 Quīntiliānus puerōs hortārī cōnātus est.
- 2 Domitiānus cognōvit quid puerī didicissent.
- 3 Iuppiter fulmina sparsūrus haesitāvit, quod caelum cremāre nōluit.
- 4 Neptūnus viās aquārum patefēcit.
- 5 discrīmine maris tellūrisque remōtō, hic collem occupat, ille in arborem ascendit.
- 6 avis fessa in mare cecidit.

D Translate each sentence into Latin by selecting correctly from the list of Latin words.

1 *I was being cared for by a very experienced doctor.*

ā medicō perītīōre cūrābam
prope medicum perītissimō cūrābar

2 *The commander hopes that the messengers will return soon.*

lēgātus spērō nūntiī mox revenīre
lēgātī spērat nūntiōs nūper reventūrōs esse

3 *We hear that a new house is being built.*

audīmus domus nova aedificāre
audīvimus domum novam aedificārī

4 *The judge was afraid that we would not leave the city.*

iūdex timet ut urbī discēderēmus
iūdicem timēbat nē ex urbe discessissēmus

5 *After the conspiracy had been revealed (two words only), very many senators were condemned.*

coniūrātiōnem patefactā plūrimī senātōrī damnātī sunt
coniūrātiōne patefactam maximī senātōrēs damnātus est

E Turn each of the following pairs into one sentence by replacing the word in boldface with the correct form of the relative pronoun **quī** and adjusting the word order so that the relative pronoun comes at the *beginning* of the relative clause; then translate.

For example: intrāvit medicus. senex **medicum** arcessīverat.

This becomes: intrāvit medicus, **quem** senex arcessīverat.

*In came the doctor, **whom** the old man had sent for.*

1 templum nōtissimum vīsītāvimus. Domitiānus ipse **templum** exstrūxerat.

2 prō domō cōsulis stābat pauper. praecō **pauperī** sportulam trādēbat.

3 ille vir est Quīntus. pater **Quīntī** mēcum negōtium agere solēbat.

4 tribūnus catēnās solvit. captīvus **catēnīs** vīnctus erat.

5 praemium illīs puerīs dabitur. auxiliō **puerōrum**, fūr heri comprehēnsus est.

Roman Law Courts

At the beginning of the first century A.D., there were several different law courts in Rome, for handling different sorts of cases. If a Roman was charged with a criminal offense, he might find himself in one of a group of jury courts known as **quaestiōnēs** (commissions of inquiry), each responsible for judging a particular crime, such as treason, murder, adultery, misconduct by governors of provinces, forgery, and election bribery. If he was involved in a civil (that is, non-criminal) case, such as a dispute over a legacy or an attempt to gain compensation from his next door neighbor for damage to property, he would go first of all to a **praetor**. The praetor would inquire into the cause and nature of the dispute, then either appoint an individual judge (**iūdex**) to hear the case or refer it to an appropriate court. Cases involving inheritance or property claims, for example, usually went to the court of the **centumvirī**.

By the time of Domitian, some further ways of handling law cases had been added. For example, a senator charged with a crime could be tried in the senate by his fellow-senators, like Salvius in the story on pages 103–111; and the emperor himself took an increasingly large part in administering the law (see pages 53–54). But the courts described in the previous paragraph continued to operate alongside these new arrangements.



A reconstruction of the Curia.

In modern times, someone who has committed an offense is liable to be charged by the police and prosecuted by a lawyer who acts on behalf of the state; the system is supervised by a government department. In Rome, however, there were no charges by the police, no state lawyers, and no government department responsible for prosecutions. If a man committed a crime, he could be prosecuted only by a private individual, not by a public official. Any citizen could bring a prosecution, and if the accused man was found guilty, there was sometimes a reward for the prosecutor.

The courts played an important part in the lives of many Romans, especially senators and their sons. Success as a speaker in court was one of the aims of the long training which they had received from the **rhētor**. In the courts, a Roman could make a name for himself with the general public, play his part as a patron by looking after any clients who had gotten involved with the law, and catch the eye of people (such as the emperor and his advisers) whose support might help him gain promotion in the **cursus honōrum**. One such success story concerns Cicero, a young, unknown lawyer with no family influence. A case with political ramifications attracted attention to this **novus homō**. In only a few days the extraordinary eloquence of his defense made him a leading figure in the courts and laid the foundation for his future political success.



A Roman giving a speech.

Fame and prestige usually mattered more than financial reward to the men who conducted cases in the courts. For a long time, they were forbidden to receive payment at all from their clients. Later, they were permitted to accept a fee for their services, but this fee was regarded as an unofficial “present,” or donation, which the client was not obliged to pay and the lawyer was not supposed to ask for.

Roman courts were probably at their liveliest in the first century B.C., when rival politicians fought each other fiercely in the courts as part of their struggle for power. By the time of Domitian, some of the glamour had faded; now that Rome was ruled by an emperor, there was less political power to be fought for. Nevertheless, the contests in court still mattered to the speakers and their clients and attracted enthusiastic audiences. When a well-known orator was to speak, the news spread and a large audience gathered, often taking sides vocally. Pliny gives a vivid description of a case that aroused particularly lively interest:

There they were, one hundred and eighty jurors, a great crowd of lawyers for both plaintiff and defendant, dozens of supporters sitting on the benches, and an enormous circle of listeners, several rows deep, standing around the whole courtroom. The platform was packed solid with people, and in the upper galleries of the basilica men and women were leaning over in an effort to hear, which was difficult, and see, which was rather easier.

The writings of Martial, Pliny, and Quintilian are full of casual details which convey the liveliness and excitement of the courts: the gimmicky lawyer who always wears an eye-patch while pleading a case; the clique of spectators who applaud at the right moments in return for payment; the successful speaker who wins a standing ovation from the jury; the careful allocation of time for each side, measured by the water-clock; the lawyer with the booming voice, whose speech is greeted by applause not only in his own court but also from the court next door; the windbag who is supposed to be talking about the theft of three she-goats, but goes off into long irrelevant ramblings about Rome’s wars with Carthage three hundred years earlier; and the anxious wife who sends messengers to court every hour to find out how her husband is doing.

It is difficult to say how fair Roman justice was. Some of the tactics used in Roman law courts had very little to do with the rights and wrongs of the case. An accused man might dress up in mourning or hold up his little children to the jury to arouse their pity. A speaker whose client was in the wrong might ignore the facts altogether, and try to win his case by appealing to the jury's emotions or prejudices, or by using irrelevant arguments. Sometimes a man might be accused and found guilty for political reasons; there were a number of "treason trials" under Domitian, in which innocent men were condemned. However, the writings of such men as Pliny and Quintilian show that at least some Roman judges made an honest effort to be fair and just.

Fairness in a Roman court was partly the result of the **lēgēs** (the laws) themselves. In the middle of the fifth century B.C. the Romans had set up a ten-man board (**decemvirī lēgibus scrībendīs**) to write down the important points of law on bronze tablets for all to see and use. These Twelve Tables (**duodecim tabulae**), since they were written and publicly displayed, eliminated arbitrary decisions by magistrates. Over the centuries the laws evolved, accumulating legal interpretations and precedents. At its best Roman law was careful, practical, and immensely detailed; it became the basis of many present-day legal systems in North America and Europe.



Emperor Domitian escorted by Mars and Minerva.

Word Study

A Match the definition to the English derivative.

- | | |
|---------------|--|
| 1 feign | a having a bad reputation |
| 2 recriminate | b to establish the validity of a will |
| 3 dissuade | c to reply to an accusation by accusing |
| 4 fiction | d indicating assent |
| 5 affirmative | e to plan beforehand |
| 6 permutation | f a change or rearrangement |
| 7 probate | g to make up a story or excuse |
| 8 premeditate | h a literary work with invented characters |
| 9 infamous | i to turn aside by advice |

B Complete the following analogies with a word from the Stage 40 Vocabulary Checklist:

- 1 trīstis : laetus :: gravis : _____
- 2 faciō : creō :: putō : _____
- 3 iudex : basilica :: senātor : _____
- 4 hostis : ōdium :: socius : _____
- 5 portō : vehō :: simulō : _____
- 6 cūr : quārē :: postrēmō : _____

C Copy the following words. Put parentheses around the Latin root from this Stage contained inside these derivatives; give the Latin word and its meaning from which the derivative comes.

For example: conservation con(serva)tion servāre - to save

- 1 alleviate
- 2 objective
- 3 immutable
- 4 prominent
- 5 incriminate
- 6 verisimilitude
- 7 associate

D Translate the following:

- 1 esse quam videri bonus malebat. (*Sallust*)
- 2 possunt quia posse videntur. (*Vergil*)
- 3 leve fit, quod bene fertur, onus. (*Ovid*)
- 4 malum consilium quod mutari non potest. (*Publilius Syrus*)

Stage 40 Vocabulary Checklist



adversus (+ ACC)	<i>against</i>
affirmō, affirmāre, affirmāvī, affirmātum	<i>declare</i>
amīcitia, amīcitiae, f.	<i>friendship</i>
auxiliō esse	<i>be a help, be helpful</i>
cōsul, cōsulis, m.	<i>consul (senior magistrate)</i>
crīmen, crīminis, n.	<i>charge</i>
cūria, cūriae, f.	<i>senate-house</i>
dēmum	<i>at last</i>
tum dēmum	<i>then at last, only then</i>
exilium, exiliū, n.	<i>exile</i>
exīstimō, exīstimāre, exīstimāvī, exīstimātum	<i>think, consider</i>
fāma, fāmae, f.	<i>rumor</i>
figō, fingere, fīnxī, fictum	<i>pretend, invent, forge</i>
flōreō, flōrēre, flōruī	<i>flourish</i>
interim	<i>meanwhile</i>
invidia, invidiae, f.	<i>jealousy, envy, unpopularity</i>
levis, levis, leve	<i>light, slight, trivial</i>
meditor, meditārī, meditātus sum	<i>consider</i>
minor, minārī, minātus sum	<i>threaten</i>
mūtō, mūtāre, mūtāvī, mūtātum	<i>change</i>
obicīō, obicere, obiēcī, obiectum	<i>present, put in the way of, expose to</i>
probō, probāre, probāvī, probātum	<i>prove</i>
prōdō, prōdere, prōdidī, prōditum	<i>betray</i>
similis, similis, simile	<i>similar</i>
socius, sociū, m.	<i>companion, partner</i>
suādeō, suādēre, suāsī, suāsum (+ DAT)	<i>advise, suggest</i>
tumultus, tumultūs, m.	<i>riot</i>
ūtor, ūtī, ūsus sum (+ ABL)	<i>use</i>
videor, vidērī, vīsus sum	<i>seem</i>

Silver denarius illustrating voting in the senate.





BITHYNIA

Stage 41

Governing an Empire

For about four hundred and fifty years, the Romans controlled an empire that stretched from the Atlantic Ocean to the edge of Russia and from Scotland to the Sahara Desert. The empire's provinces were ruled by an enormous and complicated organization of governors and their staffs. (For a description of provincial government, see pages 141–146.) Vergil, Pliny the Younger, and Ulpian, for example, offer insights into the various Roman attitudes towards governing:

tū regere imperiō populōs, Rōmāne, mementō.

Vergil (first century B.C.)

Bear in mind that you are being sent to the province of Achaea, the very heart of Greece, the traditional home of civilization and literature ... You must remind yourself over and over again ... of the terms of your task: “to set in order the affairs of the free cities.” Spell out to yourself what that means and how important it is. There is nothing more civilized than stable government and nothing more precious than liberty.

Pliny the Younger (late first century A.D.)



The governor of a province has greater powers in that province than anybody except the emperor ... An honest and conscientious governor ought to see that the province he governs is peaceful and undisturbed; he will not find this difficult, provided he takes the trouble to see that his province is free from seditious individuals, for whom he should search carefully.

Ulpian (early third century A.D.)

In general, we know very little about the day-to-day operation of provincial rule; but in one case we have an unusually large amount of information because the provincial governor's letters to the emperor have survived, together with the emperor's replies. In about A.D. 110 Pliny the Younger was appointed by the Emperor Trajan to govern the province of Bithynia et Pontus (roughly equivalent to northern Turkey). It was an abnormal governorship: Pliny had been personally chosen not by the senate but by the emperor himself; he was given special authority and status, and he had a special job to do. Stage 41 contains five of Pliny's official letters to Trajan, together with Trajan's replies. When you have read each letter, answer the questions at the end.



Pliny's route.

Gāius Plīnius Trāiānō Imperātōrī

sīcut salūberrimam nāvigātiōnem, domine, usque Ephesum expertus ita inde, postquam vehiculīs iter facere coepī, gravissimīs aestibus atque etiam febriculīs Pergamī substitī. rursus, cum trānsissem in ōrāriās nāviculās, contrāriīs ventīs retentus aliquantō tardius quam spērāveram, id est XV Kal. Octōbrēs, Bīthŷniam intrāvī. nōn possum tamen dē morā querī, cum mihi contigerit, quod erat auspicātissimum, nātālem tuum in prōvinciā celebrāre. nunc reī pūblīcae Prūsēnsium impendia, reditūs, dēbitōrēs excutiō; quod ex ipsō tractātū magis ac magis necessārium intellegō. multae enim pecūniae variīs ex causīs ā prīvātīs dētinentur; praetereā quaedam minimē lēgitimīs sumptibus ērogantur.

dispice, domine, an necessārium putēs mittere hūc mēnsōrem. videntur enim nōn mediōcrēs pecūniae posse revocārī ā cūrātōribus operum, sī mēnsūrae fidēliter aguntur. ita certē prōspiciō ex ratiōne Prūsēnsium, quam cum maximē tractō.

haec tibi, domine, in ipsō ingressū meō scrīpsī.

salūberrimam: salūbris

comfortable

nāvigātiōnem: nāvigātiō

voyage

usque Ephesum

as far as Ephesus

expertus: experī

undertake, experience

vehiculīs: vehiculum

carriage

aestibus: aestus

heat

febriculīs: febricula

slight fever

Pergamī

at Pergamum

substitī: subsistere

halt, stop

ōrāriās nāviculās: ōrāria nāvicula

coastal vessel

aliquantō

somewhat, rather

XV Kal. Octōbrēs

September 17th (literally fifteen days before the Kalends of October)

Bīthŷniam

Bithynia

cum mihi cēntigerit

since it turned out for me

auspicātissimum: auspicātus

lucky

nātālem = nātālem diem

reī pūblīcae: rēs pūblica

state

Prūsēnsium: Prūsēnsēs

people of Prusa

impendia: impendium

outlay, expenses

reditūs: reditus

revenue

dēbitōrēs: dēbitor

credit, debtor



The theater at Ephesus.

executiō: excutere	<i>examine, investigate</i>	ā	<i>from</i>
tractātū: tractātus	<i>handling</i>	cūrātōribus:	<i>supervisor,</i>
necessārium:		cūrātor	<i>superintendent</i>
necessārius	<i>necessary</i>	operum: opus	<i>work, building</i>
pecūniae: pecūnia	<i>sum of money</i>	mēnsūrae:	
dētinentur: dētīnēre	<i>detain, keep</i>	mēnsūra	<i>measurement</i>
minimē lēgitimīs	<i>not legitimate</i>	fidēliter	<i>faithfully, reliably</i>
sumptibus	<i>expenses</i>	prōspiciō:	
ērēgantur: ērēgāre	<i>expend</i>	prōspicere	<i>discern</i>
dispice: dispicere	<i>consider</i>	ratiōne: ratiō	<i>accounting, accounts</i>
an	<i>whether</i>	cum maximē	<i>exactly, just</i>
mēnsōrem: mēnsor	<i>surveyor</i>	ingressū:	
mediōcrēs: mediōcris	<i>moderate</i>	ingressus	<i>arrival</i>
revēcārī: revēcāre	<i>recover</i>		

- 1 How did Pliny travel to Ephesus?
- 2 What change in his method of traveling did he make when he got there?
- 3 Why was he forced to stop at Pergamum?
- 4 What method of travel did he use for the final stage of his journey? What delayed him?
- 5 What is Pliny doing at Prusa? From lines 11–13 find two reasons why Prusa is short of public money.
- 6 What kind of assistant does Pliny ask Trajan for?
- 7 What job does Pliny want this assistant to do?
- 8 What impression does Pliny give by the words **nunc** (line 9) and **in ipsō ingressū** (line 18)? Suggest why Pliny is so anxious to impress Trajan in this way. Find one other place in this letter where Pliny tries to put Trajan in a favorable mood.

Trāiānus Plīniō

cuperem sine querēlā corpusculī tuī et tuōrum pervenīre in
Bīthŷniam potuissēs, ac simile tibi iter ab Ephesō eī nāvīgātiōnī
fuisset, quam expertus usque illō erās. quō autem diē pervēnissēs
in Bīthŷniam, cognōvī, Secunde cārissime, litterīs tuīs.

5

prōvinciālēs, crēdō, prospectum sibi ā mē intellegent. nam et tū
dabis operam ut manifestum sit illīs ēlēctum tē esse, quī ad eōsdem
meī locō mitterēris. ratiōnēs autem in prīmīs tibi rērum
pūblicārum excutiendae sunt; nam et esse eās vexātās satis cōstat.
mēnsōrēs vix etiam iīs operibus, quae aut Rōmae aut in proximō
fīunt, sufficientēs habeō; sed in omnī prōvinciā inveniuntur,
quibus crēdī possit, et ideō nōn dēerunt tibi, modo velīs dīligenter
excutere.

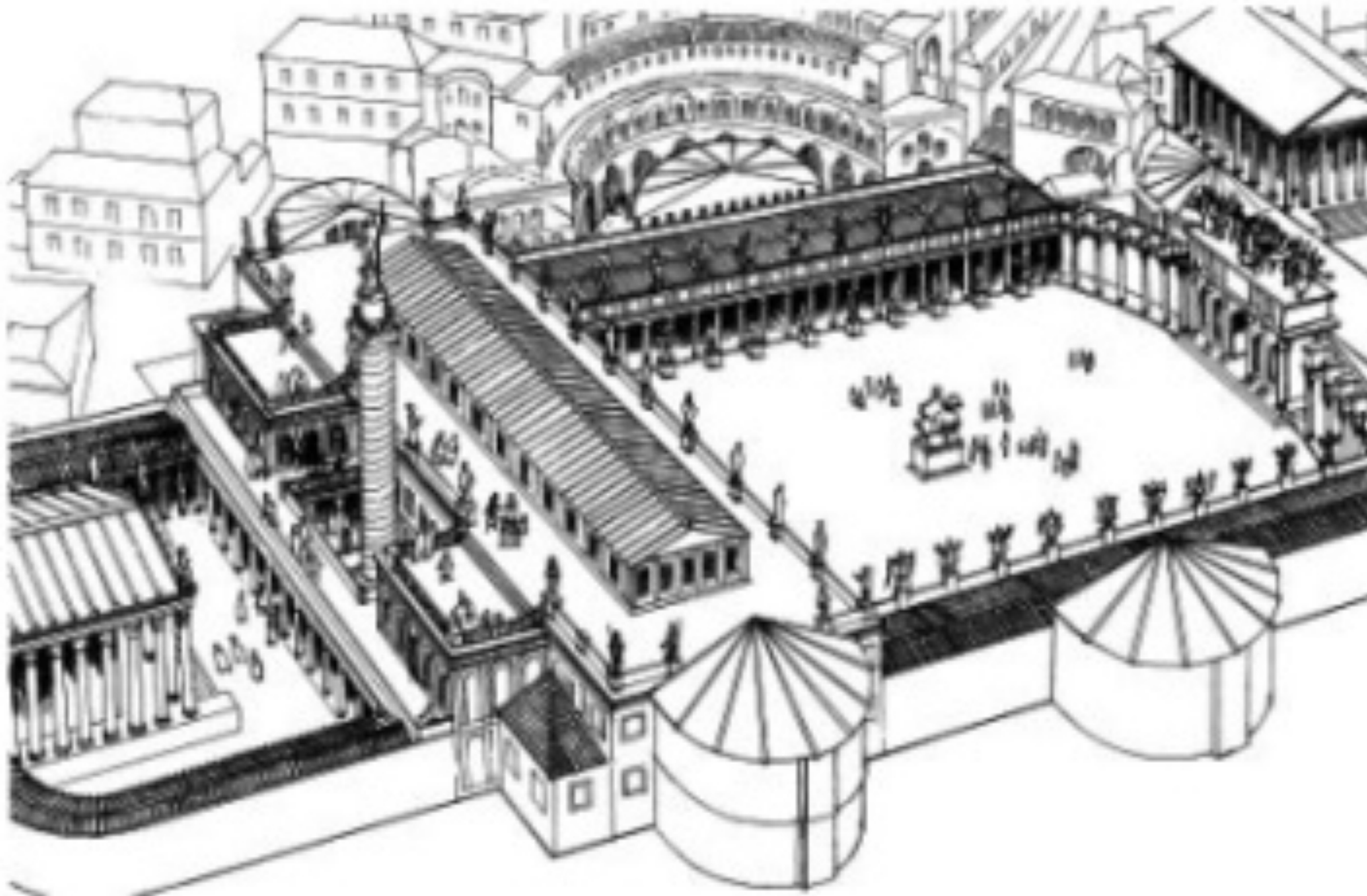
10

cuperem ... potuissēs
corpusculī tuī et tuōrum
usque illō
prōvinciālēs
prospectum sibi ā mē

*I could/would wish you had been able
your (little) body and your people (those with you)
to that place
people of the province
that I am concerned about them, that I have
their interests at heart*

et
dabis operam: dare operam
meī locō

*indeed
take care
in my place*



*mēnsōrēs vix etiam iīs operibus, quae aut Rōmae aut in proximō fīunt, sufficientēs
habeō. (lines 10–11)*

in prīmīs	<i>in the first place</i>
vexātās: vexāre	<i>confuse</i>
īīs = eīs	
aut ... aut	<i>either ... or</i>
in proximō	<i>nearby</i>
fīunt: fierī	<i>be done</i>
sufficiētēs: sufficiēns	<i>enough, sufficient</i>
omnī: omnis	<i>every</i>
quibus = eī quibus	
dēerunt: dēesse	<i>be lacking, be unavailable</i>
modo velīs	<i>provided that you wish</i>

- 1 In the first two sentences, how does Trajan reduce the formality of this letter from an emperor to an imperial appointee?
- 2 What impression of himself does Trajan want the Bithynians to have?
- 3 Why is Trajan unable to agree to Pliny's request for a surveyor? What steps does he suggest Pliny should take instead?
- 4 On the evidence of this pair of letters, what special task has Pliny been sent to Bithynia to perform? Suggest why Trajan chose Pliny for this task.



Trajan's harbor near Ostia, one of the emperor's building projects.

Gāius Plīnius Trāiānō Imperātōrī

rogō, domine, cōnsiliō mē regās haesitantem utrum per pūblicōs cīvitatū servōs, quod usque adhūc factum, an per mīlitēs adservāre custōdiās dēbeam. vereor enim, nē et per servōs pūblicōs parum fidēliter custōdiantur, et nōn exiguum mīlitum numerum haec cūra dstringat. interim pūblicīs servīs paucōs mīlitēs addidī. videō tamen perīculum esse, nē id ipsum utrīsque neglegentiae causa sit, dum commūnem culpam hī in illōs, illī in hōs regerere posse cōfīdunt.

5

regās = ut regās:

regere

advise, guide

cīvitatū: cīvitas

state

factum = factum est

adservāre custōdiās

have the prisoners guarded

parum

too little, not ... enough

exiguum: exiguus

small

dstringat:

dstringere

distract, divert

utrīsque: utrīque

both groups of people

commūnem:

commūnis

shared

culpam: culpa

blame

regerere

throw, cast back

- 1 What problem is causing Pliny difficulty? What disadvantage does each of his two alternatives have?
- 2 What step has Pliny taken for the moment?
- 3 Why is he not entirely satisfied with that solution?
- 4 What reply would you expect from Trajan? Would you expect him to agree with what Pliny has done? or to prefer another solution? or to snap at Pliny for bothering him with trivialities?





Trajan addressing the army.

Trāiānus Plīniō

nihil opus est, mī Secunde cārissime, ad continendās custōdiās
plūrēs commilitōnēs convertī. perseverēmus in eā cōnsuētūdine,
quae istī prōvinciae est, ut per pūblicōs servōs custōdiantur.
etenim, ut fidēliter hoc faciant in tuā sevērītate ac dīligentiā
positum est. in prīmīs enim, sicut scrībīs, verendum est nē, sī
permisceantur servīs pūblicīs mīlitēs, mutuā inter sē fiduciā
neglegentiōrēs sint. sed et illud haereat nōbīs, quam paucissimōs
mīlitēs ā signīs āvocandōs esse.

5

nihil opus est	<i>there is no need</i>	mutuā:	
ad continendās	<i>to guard the</i>	mutuus	<i>mutual</i>
custōdiās	<i>prisoners</i>	fiduciā:	<i>reliance,</i>
commilitōnēs:		fiducia	<i>confidence</i>
commilitō	<i>fellow soldier</i>	et illud	<i>let this be</i>
convertī	<i>divert</i>	haereat	<i>fixed</i>
perseverēmus	<i>let us continue</i>	signīs:	<i>standard,</i>
cōnsuētūdine: cōnsuētūdō	<i>custom</i>	signum	<i>military</i>
etenim	<i>for</i>		<i>service</i>
sevērītate: sevērītās	<i>strictness, severity</i>	āvocandōs:	<i>call away</i>
permisceantur: permiscere	<i>mix with</i>	āvocāre	<i>from</i>

- 1 In Trajan's view, who ought to guard the prisoners?
- 2 Why had Pliny been reluctant to adopt this solution? How does Trajan answer his objection?
- 3 Which of Pliny's fears does Trajan agree with?
- 4 What aspect of the problem does Trajan seem to feel most strongly about?

About the Language I: Conditional Sentences

A From Unit 2 onwards, you have met sentences like these:

sī illud dīxistī, errāvistī.

If you said that, you were wrong.

sī filius meus mortuus est, fundum libertīs lēgō.

If my son is dead, I leave the farm to the freedmen.

The group of Latin words in boldface is known as a **conditional clause**, and sentences which contain a conditional clause are known as **conditional sentences**.

B Translate the following examples, and pick out the conditional clause in each sentence:

1 **sī** Marcō crēdis, īnsānus es.

2 **sī** Salvius tālia facinora commīsit, pūniendus est.

2 **sī** illum servum magnō pretiō ēmistī, vēnālīcius tē dēcēpit.

C From Stage 33 onwards, you have met sentences in which a conditional clause refers to the future:

sī respexerit, aliquid mīrī **vidēbit**.

If he looks back, he will see something amazing.

sī tū dīlīgenter **excutiēs**, mēnsōrēs **inveniēs**.

If you investigate carefully, you will find surveyors.

Notice again how the verb in the Latin conditional clause is put into either the future perfect tense (as in the first example, **respexerit**) or the future tense (as in the second example, **excutiēs**). English, however, normally uses a present tense (*looks back, investigate*).

D Further examples:

1 **sī** pecūniam meam reppereritis, vōbīs praemium ingēns dabō.

2 **sī** pompam spectābis, dēlectāberis.

3 **sī** Virginēs Vestālēs ignem sacrum neglexerint, dī populum Rōmānum pūnient.

4 **sī** tū mihi nocueris, ego tibi nocēbō.

E Notice how the word **nisi** (*unless* or *if . . . not*) is used in conditional clauses:

nisi tacueritis, ē tabernā ēiciēminī.

Unless you are quiet, you will be thrown out of the inn.

Or, in more natural English:

If you aren't quiet, you'll be thrown out of the inn.

supplicium



Gāius Plīnius Trāiānō Imperātōrī

Semprōnius Caeliānus, ēgregius iuvenis, repertōs inter tīrōnēs duōs servōs mīsit ad mē; quōrum ego supplicium distulī ut tē, conditōrem disciplīnae mīlitāris firmātōremque, cōnsulerem dē modō poenae. ipse enim dubitō ob hoc maximē quod, ut iam dīxerant sacrāmentō, ita nōndum distribūtī in numerōs erant. quid ergo dēbeam sequī rogō, domine, scrībās, praesertim cum pertineat ad exemplum.

5

ēgregius	<i>excellent, outstanding</i>
tīrōnēs: tīrō	<i>recruit</i>
distulī: differre	<i>postpone</i>
conditōrem: conditor	<i>founder, source</i>
disciplīnae: disciplīna	<i>discipline</i>
mīlitāris: mīlitāris	<i>military</i>
firmātōrem: firmātor	<i>upholder</i>
ob hoc ... quod	<i>because (for this reason ... that)</i>
ut ... ita	<i>although ... nevertheless</i>
dīxerant sacrāmentō:	
dīcere sacrāmentō	<i>take the (military) oath</i>
numerōs: numerī	<i>military units</i>
scrībās = ut scrībās	
cum	<i>since, as, when</i>
pertineat ad exemplum:	
pertinēre ad exemplum	<i>involve a precedent</i>

- 1 What has Sempronius Caelianus discovered? What action has he taken? Suggest why Pliny calls him **ēgregius iuvenis**.
- 2 What does Pliny want Trajan to decide?
- 3 Why is Pliny hesitant about this problem?
- 4 Why does he think the case is important?

secundum mandāta mea fēcit Semprōnius Caeliānus mittendō ad tē eōs, dē quibus cognōscī oportēbit an capitāle supplicium meruisse videantur. rēfert autem voluntāriī sē obtulerint an lectī sint vel etiam vicāriī datī. lectī sī sunt, inquīsitiō peccāvit; sī vicāriī datī, penes eōs culpa est quī dedērunt; sī ipsī, cum habērent condiōnis suae cōscientiam, vērunt, animadvertendum in illōs erit. neque enim multum interest quod nōndum per numerōs distribūtī sunt. ille enim diēs quō primum probātī sunt vērītatem ab iīs orīginis suae exēgit.

5

10

secundum	<i>in accordance with</i>
capitāle: capitālis	<i>capital</i>
rēfert: rēferre	<i>make a difference (supply utrum after autem)</i>
voluntāriī: voluntārius	<i>volunteer (here: as volunteers)</i>
lectī sint: legere	<i>conscript, recruit</i>
vicāriī: vicārius	<i>substitute</i>
datī = datī sint	
inquīsitiō	<i>examination, investigation</i>
peccāvit: peccāre	<i>be to blame, be at fault</i>
penes	<i>with</i>
cum	<i>when, although</i>
condiciōnis: condiciō	<i>status</i>
cōscientiam: cōscientia	<i>awareness, knowledge</i>
animadvertendum:	
animadvertere	<i>have regard to, punish (with death)</i>
interest: interesse	<i>make a difference</i>
quod	<i>that</i>
probātī sunt: probāre	<i>examine (at time of enrollment)</i>
vērītatem: vērītās	<i>truth</i>
orīginis: orīgō	<i>origin, rank</i>
exēgit: exigere	<i>demand, require</i>

- 1 What punishment are the slaves liable to suffer if they are found guilty?
- 2 Trajan refers to three possible explanations for the situation. What are they?
- 3 When should the status of the recruits have been discovered?
- 4 Pliny, in his letter, suggested the case **pertineat ad exemplum**. What does Trajan have to say about that?
- 5 Who seems to have a better grasp of the problem, Pliny or Trajan? Explain.

Gāius Plīnius Trāiānō Imperātōrī

cum dīversam partem prōvinciae circumīrem, Nīcomēdīae
vāstissimum incendium multās prīvātōrum domōs et duo pūblica
opera, quamquam viā interiacente, Gerūsīān et Īsēon absūmpsit.
est autem lātius sparsum, prīmum violentiā ventī, deinde inertīa
hominum, quōs satis cōnstat ōtiōsōs et immōbilēs tantī malī
spectātōrēs perstitisse; et aliōquī nūllus usquam in pūblicō sīpō,
nūlla hama, nūllum dēnique īnstrūmentum ad incendia
compēscenda. et haec quidem, ut iam praecēpī, parābuntur; tū,
domine, dispice an īnstituendum putēs collēgium fabrōrum
dumtaxat hominum CL. ego attendam nē quis nisi faber recipiātur
nēve iūre concessō in aliud ūtantur; nec erit difficile custōdīre tam
paucōs.

5

10

Nīcomēdīae	<i>at Nicomedia</i>	praecēpī:	<i>instruct,</i>
vāstissimum: vāstus	<i>great, large</i>	praecipere	<i>order</i>
interiacente: interiacēre	<i>lie between</i>	īnstituendum	
Gerūsīān: Gerūsia	<i>the Gerusia (club for wealthy elderly men)</i>	(esse):	
		īnstituere	<i>set up</i>
Īsēon: Īsēon	<i>Temple of Isis</i>	collēgium:	
absūmpsit: absūmere	<i>consume</i>	collēgium	<i>brigade</i>
lātius: lātē	<i>widely</i>	fabrōrum: faber	<i>fireman</i>
est sparsum: spargere	<i>spread</i>	dumtaxat	<i>not exceeding</i>
violentīa: violentia	<i>violence</i>	attendam:	<i>give</i>
inertiā: inertia	<i>laziness, idleness</i>	attendere	<i>attention</i>
immōbilēs: immōbilis	<i>motionless</i>	nē quis	<i>that nobody</i>
perstitisse: perstāre	<i>continue standing</i>	recipiātur:	
		recipere	<i>admit</i>
aliōquī	<i>besides</i>	nēve	<i>and that ... not</i>
sīpō	<i>fire-pump</i>	iūre: iūs	<i>right, privilege</i>
hama	<i>fire-bucket</i>		
īnstrūmentum	<i>equipment</i>	concessō:	
compēscenda:	<i>restrain,</i>	concēdere	<i>grant, allow</i>
compēscere	<i>suppress</i>	in aliud	<i>for any other purpose</i>

- A**
- 1 What has happened in Nicomedia?
 - 2 Where was Pliny at the time?
 - 3 How extensive was the damage?
 - 4 What was the attitude of the bystanders?
 - 5 In what way was the city ill-prepared for such a disaster?
 - 6 What preventive measure is Pliny taking?
 - 7 What further suggestion does he make to the emperor?
- B**
- 1 Why does Pliny mention his whereabouts at the time of the disaster?
 - 2 What do the words **ōtiōsōs** and **immōbilēs** reveal about the bystanders? What do they reveal about Pliny's attitude toward the bystanders?
 - 3 How reasonable is Pliny's suggestion to the emperor? Why do you think he adds the part of the letter from **dumtaxat** to the end?



Marble bust of Trajan.

Trāiānus Plīniō

tibi quidem secundum exempla complūrium in mentem vēnit
posse collēgium fabrōrum apud Nīcomēdēnsēs cōstituī. sed
meminerīmus prōvinciam istam et praecipuē eās cīvitātēs eius
modī factiōnibus esse vexātās. quodcumque nōmen ex quācumque
causā dederimus iīs, quī in idem contractī fuerint, hetaeriae brevī
fient. satius itaque est comparārī ea, quae ad coercendōs ignēs
auxiliō esse possint; admonērīque dominōs praediōrum ut et ipsī
inhibeant; ac, sī rēs poposcerit, adcursū populī ad hoc ūtī.



in mentem vēnit:

in mentem

venīre

meminerīmus

praecipuē

factiōnibus:

factiō

quodcumque

in idem

occur, come

to mind

let us remember

especially

organized

group

whatever

for a common purpose,

for the same purpose

contractī: contrahere *bring together, assemble*

hetaeriae:

hetaeria

political club

brevī = brevī tempore

satius: satis

coercendōs: *restrain,*

coercēre *control*

dominōs:

dominus *owner*

praediōrum:

praedium *property*

inhibeant: *curb, hold*

inhibēre *in check*

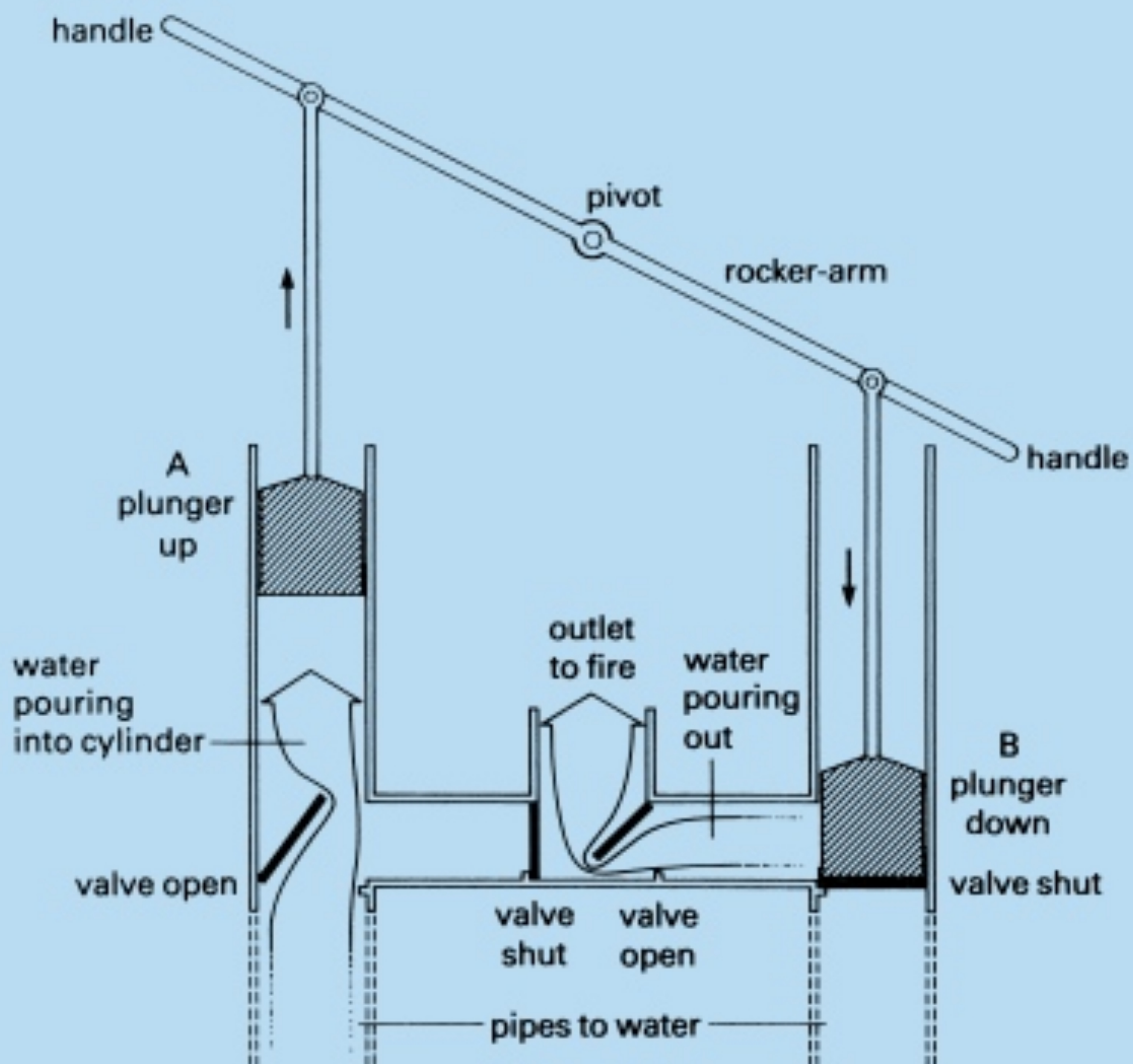
adcursū: *coming*

adcursus *together,*

gathering

- 1 What previous history of Bithynia does Trajan give before moving on to his decision?
- 2 What three suggestions does he make for Pliny?
- 3 To what extent do you agree with the following opinion:
 “Trajan seems more concerned with politics than with the safety of his subjects; his advice to Pliny is vague and unhelpful. He appears not to realize the seriousness of fires in large towns.”

Roman water pump.



How the pump worked.

About the Language II: More About **cum** Clauses

A Study the following examples:

cum trānsīssem in ōrāriās nāviculās, contrāriīs ventīs retentus sum.

When I had transferred to coastal vessels, I was held back by head winds.

rogō quid sequī dēbeam, praesertim **cum** pertineat ad exemplum.

I ask what course I should follow, especially since it involves a precedent.

sī ipsī, **cum** habērent condiōnis suae scientiam, vērēerunt,
animadvertendum in illōs erit.

*If they came themselves, although they were aware of their status, they
will have to be punished.*

In Unit 3 we met the conjunction **cum** meaning *when* as in the first sentence above. While *when* is also a possible equivalent for **cum** in the second and third sentences, *since* and *although* are more satisfactory meanings. You will need to check all three meanings, to see which makes the best sense in any particular sentence.

B Further examples:

1 difficile est incendium compēscere, cum nūllum īnstrūmentum adsit.

2 nūllōs mēnsōrēs, cum dīlīgenter excuterem, invēnī.

3 architectus pecūniam, cum opus nōndum perfēcerit, poscit.

4 iūdex, cum crīmina audīvisset, sententiam prōnūntiāvit.

5 imperātor Salviō praemium meritum pollicitus est, cum Domitia Parisque pūnītī essent.

6 cum dīversam partem prōvinciae circumīrēmus, duo aedificia Nīcomēdiae perdita sunt.

C **cum** fēlēs abest, mūrēs lūdunt.

When the cat's away, the mice play.

servīs **cum** revēnerō dīcam.

I shall speak to the slaves when I return.

cum meaning *when* can introduce clauses in which the verb is indicative mood.

cum meaning *since* or *although* cannot.

Gāius Plīnius Trāiānō Imperātōrī

usque in hoc tempus, domine, neque cuiquam diplōmata
commodāvī neque in rem ūllam nisi tuam mīsī. quam perpetuam
servātiōnem meam quaedam necessitās rūpit. uxōrī enim meae
audītā morte avī volentī ad amitam suam excurrere ūsum eōrum
negāre dūrum putāvī, cum tālis officiī grātia in celeritāte
cōnsisteret, scīremque tē ratiōnem itineris probātūrum, cuius
causa erat pietās.

5

diplōmata: diplōma

travel pass (permission to use official transport)

cuiquam: quisquam

anyone

commodāvī: commodāre

supply

ūllam: ūllus

any

perpetuam: perpetuus

continual

servātiōnem: servātiō

observance

necessitās

need, necessity

rūpit: rumpere

break, upset

avī: avus

grandfather

amitam: amita

aunt

excurrere

rush off

ūsum: ūsus

use

negāre

refuse, deny

officiī: officium

kindness, service

grātia

comforting effect

celeritāte: celeritās

speed

cōnsisteret: cōnsistere

depend

ratiōnem: ratiō

reason

probātūrum = probātūrum esse

pietās

sense of duty, family feeling

A 1 What has Pliny never done up to now?

2 Why has Pliny's wife had to return to Italy?

3 How has Pliny assisted her return?

4 What rule has he broken in doing so?

B 1 What arguments does Pliny use to protect himself from a rebuke by the emperor? To what extent does he succeed in justifying his action?

- 2 Pliny completes this letter to Trajan with the following: “I am writing this because I would feel myself ungrateful if, among your many acts of kindness, I did not mention this further instance of your generosity whereby I was given confidence to act without hesitation, to act as if I had asked your permission. If I had waited to receive your permission, I would have acted too late.” What new line of argument does Pliny offer here?
- 3 If you had been Trajan, would you have been angry with Pliny for breaking the rules or would you have accepted his explanation?

Trāiānus Plīniō

meritō habuistī, Secunde cārissime, fīdūciam animī meī. nec dubitandum fuisset, sī exspectāssēs dōnec mē cōnsulerēs, an iter uxōris tuae diplōmatibus, quae officiō tuō dedī, adiuvandum esset, cum apud amitam suam uxor tua dēbēret etiam celeritāte grātiam adventūs suī augēre.

5

nec dubitandum fuisset *and you need not have had any doubt*

sī *even if*

exspectāssēs = exspectāvissēs

dōnec *until*

officiō tuō *for your official use*

- 1 What is Trajan’s reaction to Pliny’s action?
- 2 Is Trajan’s reply grudging or reassuring or neither? Pick out words or phrases to support your answer.

Practicing the Language



A Sort the following verbs into pairs and then translate each verb.

For example: **portat** *he carries* **portāvit** *he carried*

discit, praecipit, tulit, est, cōgit, praecēpit, fert, sustulit, ēgit, cadit, fuit, iūvit, coēgit, iuvat, agit, didicit, cecidit, tollit.

B Complete each sentence with the right word and then translate.

- 1 ego vōs servāvī, ubi ab inimīcīs (accūsābāminī, fingēbāminī).
- 2 difficile erat nōbīs prōcēdere, quod ā turbā (dīcēbāmur, impediēbāmur).
- 3 audīte, meī amīcī! nōs ad aulam contendere (regimur, iubēmur).
- 4 rēctē nunc (culpāminī, agnōsciminī), quod ā proeliō heri fūgistis.
- 5 epistulam ad prīncipem hodiē mittam, mīlitēs, ut facta nostra nūntiem; sine dubiō ab illō (rogābimur, laudābimur).
- 6 iūdex “facinus dīrum commīsistis” inquit. “crās (amābiminī, necābiminī).”

C Referring to the letters on pages 124–139, complete each sentence using the phrases supplied. Then translate.

Plīnium rem dīligerter effectūrum esse
cuius causa erat pietās

quod servī erant

num servī supplicium ultimum meruissent

ut mēnsōrem ad Bīthyniam mitteret

- 1 Imperātor ratiōnem itineris probāvit.
- 2 Plīnius Imperātōrī persuādere cōnābātur
- 3 Trāiānus cōnfīdēbat
- 4 Semprōnius duōs tīrōnēs ad Plīnium mīsīt
- 5 Plīnius incertus erat



The provinces of the Roman Empire during the reign of Trajan.

The Government of the Roman Provinces

The map on page 141 shows the provinces of the Roman empire at the time of its greatest extent, during the reign of the Emperor Trajan. The Romans obtained these territories gradually during several centuries, starting with the island of Sicily in the third century B.C., and ending with Trajan's conquests in Dacia (modern Romania) and the east. Some provinces, such as Britain, became part of the empire as a result of a successful Roman invasion. Others were given to the Romans by their previous rulers; Bithynia, for example, was bequeathed to Rome by its king in his will.

A number of provinces (which were generally the more dangerous frontier provinces and whose names are marked on the map in italics) were known as "imperial provinces." Their governor was chosen by the emperor, he usually ruled for three years, and his official title was **lēgātus Augustī** (emperor's deputy). The other provinces (which were generally the more peaceful provinces and whose names are in boldface on the map) were known as "senatorial provinces." Their governor was appointed by the senate, he generally governed for one year, and his official title was **prōcōnsul**. Occasionally the emperor stepped in and picked the governor of a senatorial province himself, as Trajan did when he appointed Pliny as governor of Bithynia, instead of leaving the choice to the senate.

Both the senate and the emperor took trouble to select suitable people for governorships. No senator could become the governor of a province unless he had previously held the praetorship, and some important provinces could be governed only by men who had been consul. The senate and emperor kept a lookout for men who had shown special skill or talent during the earlier part of their career. For example, both Agricola and Pliny were sent to provinces where they could put their particular qualities and experience to good use; Agricola had already served in Britain as a military tribune and as a legionary commander, and Pliny had served in two treasury offices. (See page 56 for the *cursus honōrum* of each man.)

A small group of imperial provinces was governed by members of the equestrian class, who were known as **praefectī**. The most important of these provinces was Egypt, whose governorship was one of the highest honors that an eques could hope for. No senator was allowed to enter Egypt without the emperor's permission, for fear that an ambitious senator would cut off the grain supply to Rome. Another province with an equestrian governor was Judaea, one of whose praefectī was the best known of all Roman governors, Pontius Pilatus (Pilate), who offended the Jews with his harshness and tactlessness and became notorious among Christians for the crucifixion of Jesus.



Peutinger Table showing Bithynia.

A governor's first and most important duty was a military one, to protect his province against attack from outside and rebellion from inside. Under his command were one or more **legiōnēs** or **auxilia**. He might, like Agricola in Scotland, use these troops to conquer further territory; he could also use them, if necessary, to deal with problems such as bandits or pirates. A small number of soldiers were taken away from their military duties to serve as officials on the governor's staff, but the governor was not supposed to use soldiers for jobs that could be done by civilians. Trajan reminded Pliny firmly about this when Pliny thought of using soldiers as prison guards. (See **carcer**, pages 128–129.) Whoever the governor was, he would not be completely inexperienced in army matters, because normally he would have served as a military tribune in the early part of his career and, in most cases, he would have commanded a legion after his praetorship.

The governor's other main task was to administer the law, by traveling around his province and acting as judge in the towns' law courts. He had supreme power, and his decisions could not be challenged, with one exception: any Roman citizen who was sentenced to death or flogging had the right to appeal to the emperor against the governor's decision. One man who appealed in this way was Saint Paul, who was arrested in the province of Judaea. The Jews wished to try him in their own court. Paul, however, not only insisted on being tried in a Roman court but also appealed to the emperor. The following extract from the *Acts of the Apostles* describes the confrontation between Paul and the Roman governor Festus:

But Paul said to Festus, "Against the Jews I have committed no offense, as you very well know. If I am guilty of any capital crime, I do not ask to escape the death penalty; but if there is no truth in the charges which these men bring against me, no one has any right to hand me over to them. I appeal to Caesar!" Then Festus, after consulting his council of advisers, replied, "You have appealed to Caesar; to Caesar you shall go."

Sometimes, especially in imperial provinces, the governor was too busy with his military tasks to carry out his other duty of administering the law. When this happened, the emperor could send out another official, known as a **iūridicus**, to take charge in the law courts while the governor carried on with the fighting. For example, Salvius acted as a **iūridicus** in the south of Britain while Agricola was busy campaigning in Scotland.

A governor appointed by the emperor was normally given instructions or **mandāta** about the work he was to do in the province. Pliny, for example, was instructed in his **mandāta** to make a public announcement banning political clubs. It is likely that he was also under Trajan's orders to investigate the financing and construction of public buildings in his province. The Bithynians had been spending large sums of money on schemes of this kind, often with disastrous results. Several of Pliny's letters deal with building projects; for example, he writes to Trajan about an aqueduct in Nicomedia, public baths at Prusa, a theater at Nicaea, and a smelly and unhygienic sewer at Amastris.



The Pont du Gard, an aqueduct built by the Romans in Gaul.

In the first century B.C. Roman governors were often feared and hated for their greed and cruelty. This was, in part, due to the Roman system of taxation in the provinces. Tax collection was contracted out to the highest bidder. The *pūblicānus* (tax collector or publican) was required to make up, himself, any deficit to what his tax contract called for. On the other hand, he was allowed to keep for himself any surplus monies. The very system encouraged abuse: most publicans demanded high taxes from the provincials to ensure a surplus for themselves. No wonder the people of the provinces believed that the Romans were interested in their empire only for what they could get out of it.

A fair analysis of provincial government is difficult since most of our information comes from the Romans themselves, rather than from the people being governed. By the time of Trajan, however, there seems to have been some improvement. The correspondence of Pliny and Trajan testifies to an interest in the health, safety, and financial accountability of the people of Bithynia. Pliny's letters often express concern for the Bithynians' well-being (e.g. in **incendium**, pages 133–135); and in one of Trajan's replies (page 126, line 6), the emperor stresses his concern (**prospectus**) for the people. Tacitus, in his account of Agricola's life, claims that a deliberate attempt was made to introduce the Britons to some benefits of the Roman way of life:

Agricola encouraged individuals and gave help to local communities for the building of temples, forums, and houses. He also provided an education for the sons of the chieftains. Those who had recently refused to use the Roman language were now eager to make speeches in it. Roman clothing became a sign of status, and togas were often to be seen.

Roman governors may have behaved in this way partly from kindness, partly from self-interest; if people are comfortable and contented, they are less likely to make trouble for their rulers. Tacitus follows his description of Agricola's policy with a cynical comment:

The Britons were gradually led astray by the temptations of idleness and luxury: colonnades, baths, and elegant dinner parties. In their innocence, the Britons referred to this as "civilization;" in fact it was part of their slavery.

Many people, however, were bitterly hostile to the Romans and their empire. In the following extract, Tacitus imagines the speech which might have been made by a Scottish chieftain whose homeland was being invaded:

The Romans plunder the whole world; when there is no land left for them to devastate, they search the sea as well. If their enemy is rich, they are greedy for wealth; if he is poor, they are eager for glory. They describe robbery and slaughter with the deceptive name of "empire;" they make a desert and call it "peace."



Legionaries on the march.

Word Study

A Match the Latin word to its synonym.

- | | | | |
|---|------------|---|-------------|
| 1 | benignitās | a | dignum esse |
| 2 | cōnsuētūdō | b | īnspicere |
| 3 | culpa | c | mōs |
| 4 | excutere | d | invenīre |
| 5 | incendium | e | ignis |
| 6 | merēre | f | vitium |
| 7 | reperīre | g | bonitās |

B Match the definition to the derivative.

- | | | | |
|---|------------|---|------------------------------|
| 1 | benignity | a | designed to cause fires |
| 2 | institute | b | a kind act |
| 3 | piety | c | a truth |
| 4 | diversity | d | to establish, to introduce |
| 5 | precept | e | a storehouse |
| 6 | verity | f | a rule of moral conduct |
| 7 | culpable | g | variety, multiformity |
| 8 | incendiary | h | devotion to religious duties |
| 9 | repertory | i | deserving blame |



Coins of Nicomedes III of Bithynia and of Mithridates VI Eupator Dionysus of Pontus.

Stage 41 Vocabulary Checklist



benignitās, benignitātis, f.
cōsuētūdō, cōsuētūdinis, f.
culpa, culpaē, f.

dēsum, dēesse, dēfuī
dīversus, dīversa, dīversum
dōnec

incendium, incendiū, n.

īnstituō, īnstituere,

īnstituī, īnstitutum

mereō, merēre, meruī, meritum

nē quis, nē quid

sī quis, sī quid

nōndum

opus est

pietās, pietātis, f.

praecipiō, praecipere,

praecēpī, praeceptum

reperiō, reperīre, repperī, repertum

vēritās, vēritātis, f.

act of kindness, favor

custom

blame, fault

be lacking, be unavailable

different

until

fire

set up, establish

deserve

that no one, that nothing

if anyone, if anything

not yet

there is need (of)

duty, piety, family feeling

instruct, order

find

truth



Aureus of Trajan.



CARMINA

Stage 42

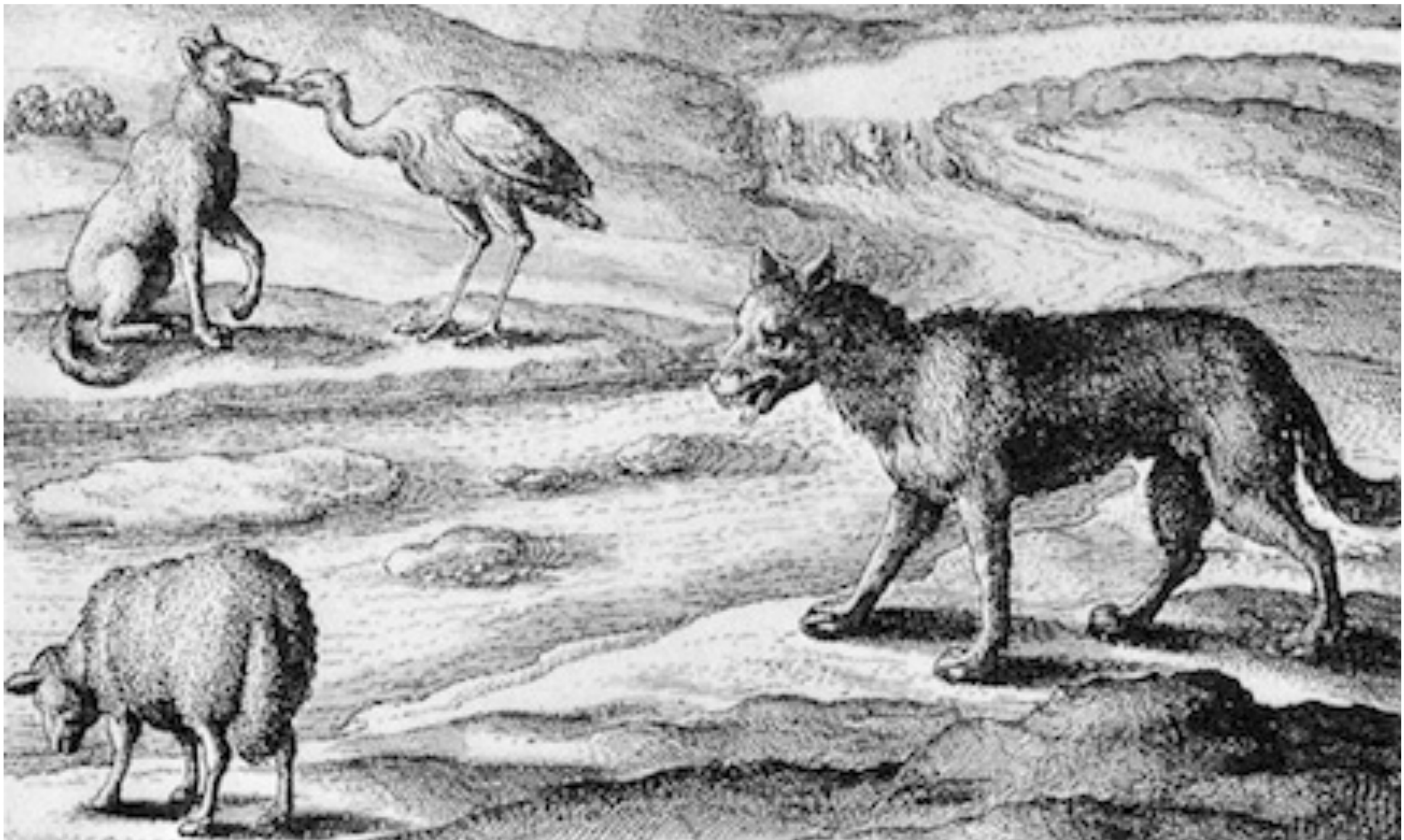
Phaedrus, who lived in the first half of the first century A.D., was originally a slave of the emperor, and became a **libertus Augusti**. He composed five books of verse mainly based on the animal fables of Aesop, such as the following fable of the wolf and the lamb:

ad rīvum eundem lūpus et agnus vēnerant
sitī compulsī; superior stābat lūpus
longēque īnferior agnus. tunc fauce improbā
latrō incitātus iūrgiī causam intulit.
“quārē” inquit “turbulentam fēcistī mihi
aquam* bibentī?” lāniger contrā timēns:
“quī possum, quaesō, facere quod quereris, lūpe?
ā tē dēcurrit ad meōs haustūs liquor.”
repulsus ille vēritātis vīribus:
“ante hōs sex mēnsēs male” ait “dīxistī mihi.”
respondit agnus: “equidem nātus nōn eram.”
“pater hercle tuus” ille inquit “male dīxit mihi;”
atque ita correptum lacerat, iniūstā nece.

5

10

* Some noun-and-adjective phrases, in which an adjective is separated by one word or more from the noun which it describes, have been underlined.



rīvum: rīvus	<i>stream</i>
sitī: sitis	<i>thirst</i>
compulsī: compellere	<i>drive, compel</i>
superior	<i>higher, farther upstream</i>
īnferior	<i>lower, farther downstream</i>
tunc	<i>then</i>
fauce	<i>(ablative singular) hunger (literally throat)</i>
improbā: improbus	<i>wicked, relentless</i>
latrō	<i>the robber, i.e. the wolf</i>
iūrgiū: iūrgium	<i>argument, dispute</i>
causam intulit: causam īnferre	<i>make an excuse, invent an excuse</i>
turbulentam: turbulentus	<i>disturbed, muddy</i>
lāniger	<i>the woolly one, i.e. the lamb</i>
contrā	<i>in reply</i>
quī?	<i>how?</i>
dēcurrit: dēcurrere	<i>run down</i>
haustūs: haustus	<i>drinking, drinking-place</i>
liquor	<i>water</i>
repulsus	<i>repelled, taken aback</i>
vīribus: vīrēs	<i>strength</i>
male ... dīxistī: male dīcere	<i>insult</i>
ait	<i>said</i>
correptum: corripere	<i>seize</i>
lacerat: lacerāre	<i>tear apart</i>
iniūstā: iniūstus	<i>unjust</i>
nece: nex	<i>slaughter</i>

- 1 Where had the wolf and lamb come to, and why? Where did they stand?
- 2 Who started the argument? What excuse did he invent?
- 3 What reason did the lamb give for saying that the wolf must be wrong?
- 4 What accusation did the wolf then make? What was the lamb's reply?
- 5 How did the wolf then change his accusation? What did he do next?
- 6 Suggest a moral (or a title) for this fable. Then compare your moral with the one which Phaedrus wrote:

haec propter illōs scrīpta est hominēs fābula
quī fictīs causīs innocentēs opprimunt.

Gaius Valerius Catullus came from Verona in the north of Italy. He was born in about 84 B.C. and died not long after 54 B.C. His poems, mostly short, vary from tender and loving to insulting and obscene. Stage 42 contains two poems by Catullus in very contrasting styles.

I

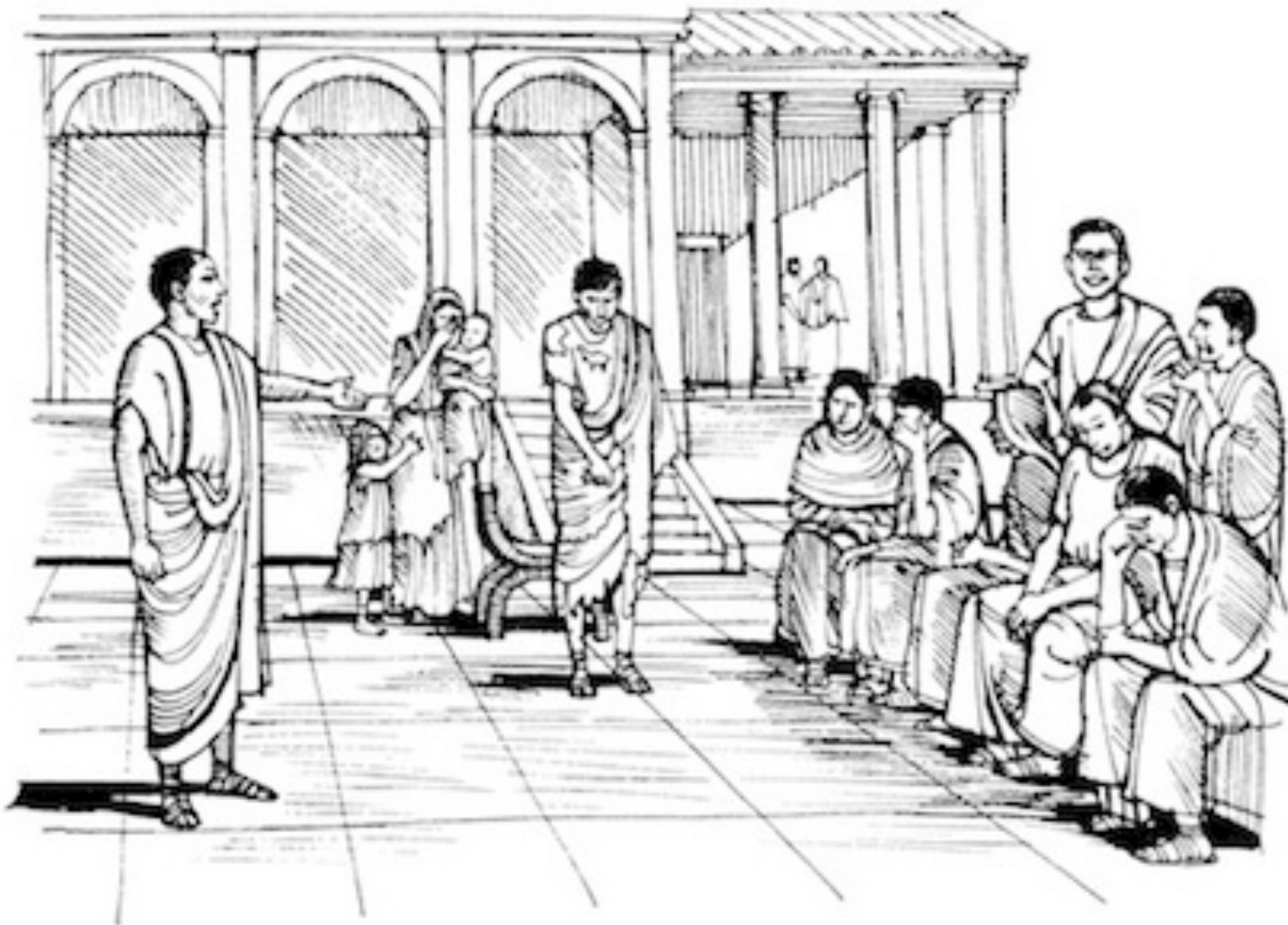
Egnātius, quod candidōs habet dentēs,
renīdet usque quāque. sī ad reī ventum est
subsellium, cum ōrātor excitat flētum,
renīdet ille; sī ad pīi rogum fīlī
lūgētur, orba cum flet ūnicum māter,
renīdet ille. quidquid est, ubicumque est,
quodcumque agit, renīdet: hunc habet morbum,
neque ēlegantem, ut arbitror, neque urbānum.
quārē monendum est tē mihi, bone Egnātī.
sī urbānus essēs aut Sabīnus aut Tīburs
aut pinguis Umber aut obēsus Etruscus
aut quīlibet, quī pūriter lavit dentēs,
tamen renīdēre usque quāque tē nōllem:
nam rīsū ineptō rēs ineptior nūlla est.

5

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candidōs:	candidus	<i>bright, gleaming white</i>
renīdet:	renīdēre	<i>grin, smirk</i>
usque quāque		<i>on every possible occasion</i>
reī:	reus	<i>defendant</i>
ventum est		<i>people have come (literally there has been an arrival)</i>
subsellium		<i>bench (for prisoner in court)</i>
ōrātor		<i>speaker (in court), pleader</i>
flētum:	flētus	<i>weeping, tears</i>
pīi:	pīus	<i>good, pious</i>
lūgētur		<i>mourning is taking place, mourning is in progress</i>
orba:	orbis	<i>bereaved</i>
flet:	flēre	<i>weep for</i>
ūnicum:	ūnicus (fīlius)	<i>one and only (son)</i>
quidquid est		<i>whatever is happening</i>
ubicumque		<i>wherever</i>
arbitror:	arbitrārī	<i>think</i>
urbānum:	urbānus	<i>(line 8) refined</i>
quārē		<i>therefore</i>
urbānus		<i>(line 10) a city-dweller, a man from Rome</i>

Sabīnus	<i>a Sabine</i>	quīlibet	<i>anyone at all</i>
Tīburs	<i>a man from Tibur</i>	pūriter	<i>decently, with clean water</i>
pinguis	<i>plump</i>	nōllem	<i>I would not want</i>
Umbēr	<i>an Umbrian</i>	ineptō: ineptus	<i>silly</i>
Etruscus	<i>an Etruscan</i>		



sī ad reī ventum est subsellium, cum ōrātor excitat flētum, renīdet ille. (lines 2–4)

- 1 Why, according to Catullus, does Egnatius grin so continually?
- 2 What is happening in lines 2–5 in court and at the funeral pyre? What does Egnatius do on each occasion? Suggest reasons why Catullus includes the words **cum ōrātor excitat flētum** (line 3) and **orba cum flet ūnicum māter** (line 5) in his description of the scenes.
- 3 Suggest a reason why the verb **renīdet** is repeated so often (lines 2, 4, 6, 7 and **renīdēre** in line 13).
- 4 How does Catullus describe Egnatius' habit in lines 7–8?
- 5 What does Catullus say he must do to Egnatius in line 9?
- 6 Study the long sentence in lines 10–13. Does Catullus imply that Egnatius in fact comes from any of these places? Does he imply that Egnatius cleans his teeth **pūriter**?
- 7 According to line 14, why would Catullus still object to Egnatius' smile, no matter where he came from?

multās per gentēs et multa per aequora vectus,
 adveniō hās miserās, frāter, ad īnferiās,
 ut tē postrēmō dōnārem mūnere mortis
 et mūtām nēquīquam adloquerer cinerem.
 quandoquidem fortūna mihī tētē abstulit ipsum,
 heu miser indignē frāter adēmp̄te mihī,
 nunc tamen intereā haec*, prīscō quae mōre parentum
 trādita sunt trīstī mūnere ad īnferiās,
 accipe* frāternō multum mānantia flētū,
 atque in perpetuum, frāter, avē atque valē.

5

10

* These two words go closely together.

aequora: aequor	<i>sea</i>	haec	<i>these things,</i>
vectus: vehī	<i>be carried</i>		<i>these gifts</i>
	(e.g. by horse or ship), <i>travel</i>	prīscō ... mōre	<i>by the ancient custom</i>
īnferiās: īferiae	<i>tribute to the dead</i>	parentum: parentēs	<i>ancestors,</i>
postrēmō: postrēmus	<i>last</i>		<i>forefathers</i>
mūnere: mūnus	<i>gift</i>	trīstī mūnere	<i>as a sad gift,</i>
mūtām: mūtus	<i>silent</i>		<i>by way of a</i>
nēquīquam	<i>in vain</i>		<i>sad gift</i>
(ut) adloquerer	<i>(so that) I might speak to</i>	frāternō: frāternus	<i>of a brother, fraternal</i>
quandoquidem	<i>seeing that, since</i>	multum mānantia	<i>drenched</i>
mihī	<i>from me</i>	avē atque valē	<i>hail and farewell</i>
tētē = tē			
heu = ēheu			
indignē	<i>unfairly</i>		
adēmp̄te: adēmp̄tus	<i>taken away</i>		

- 1 How does Catullus emphasize the distance he has traveled?
- 2 Why has he made this journey? Why do you think he emphasizes its length?
- 3 Explain **nēquīquam** in line 4. How is your explanation supported by other words in the same line?
- 4 What indications are there in the poem that Catullus believes or disbelieves in an afterlife?
- 5 Where in the poem does the emotion seem to be most intense? What, in your opinion, is the mood of the final line?

Quintus Horatius Flaccus, the son of a freedman auctioneer, was a native of Venusia in southern Italy. He went to Athens to continue his education. Once he arrived in Rome, he became a literary success almost immediately, enjoying the patronage of Maecenas and the friendship of Vergil and the Emperor Augustus. Horace's poems cover a wide range of topics. The following has a philosophical theme.

tū nē quaesierīs, scīre nefas, quem mihi, quem tibi
fīnem dī dederint, Leuconoē, nec Babylōniōs
 temptāris numerōs. ut melius quidquid erit patī,
 seu plūrēs hiemēs seu tribuit Iuppiter ultimam,
 quae nunc oppositīs dēbilitat pūmicibus mare
 Tyrrhēnum: sapiās, vīna liquēs, et spatiō brevī
 spem longam resecēs. dum loquimur, fūgerit invida
 aetās: carpe diem, quam minimum crēdula posterō.

5

nē quaesierīs

do not ask (nē + perfect subjunctive for a more polite form of command than nōlī quaerere)

nefas (est)

(it is) forbidden

dī = deī

Leuconoē: Leuconoē

Leuconoe (Her name may mean clear-minded.)

Babylōniōs numerōs:

Babylonian calculations (This is an allusion to the mathematical calculations of Babylonian astrologers.)

Babylōniū numerī

nec temptāris = et nōlī temptāre

and do not meddle with how much better (it is)

ut melius (est)

tribuit: tribuere

grant, allot, assign

ultimam (hanc hiemem)

(this) final (winter)

dēbilitat: dēbilitāre

weaken, exhaust, cripple

pūmicibus: pūmex

cliff, volcanic stone

sapiās, liquēs, resecēs

(present subjunctives for polite commands)

sapiās: sapere

be wise

liquēs: liquāre

strain

spatiō: spatium

space of time

resecēs: resecāre

cut back, prune

aetās

time

carpe: carpere

seize, pluck

crēdula: crēdulus

trusting

- A**
- 1 In lines 1–3 what two things does Horace warn Leuconoe not to do?
 - 2 What advice does the poet give at the end of line 3?
 - 3 In line 4 what image marks the passage of years? Who is seen as responsible for the granting of these years?
 - 4 In the seasonal battle between the sea and its shoreline, which would be the expected winner? In lines 5–6 how does Horace reverse this image?
 - 5 **liquēs, resecēs** (lines 6–7): What advantage is gained by straining the wine? By pruning a shrub?
 - 6 What is happening even while Leuconoe and Horace speak (lines 7–8)?
- B**
- 1 Write down and examine all the verbs with which Horace gives advice to Leuconoe. What philosophical school would applaud this advice?
 - 2 In line 4, Horace uses the word **hiemēs** rather than **annōs** or **aestātēs**. Suggest why.
 - 3 How do the images from nature in lines 4–7 prepare for the **carpe diem** image in the last line?
 - 4 In lines 5–6, Horace uses the phrase **mare Tyrrhēnum** rather than just **mare**. Suggest why.
 - 5 How does the rapid movement of the poem reinforce the theme of the poem?



About the Language I: **fīō**

A Study the following sentences:

clāmor fit .	<i>A noise is being made.</i>
multa et dīra fīēbant .	<i>Many terrible things were being done.</i>
aliquid mīrī fīēbat .	<i>Something strange was happening.</i>
ecce! deus fīō .	<i>Look! I am becoming a god.</i>

The irregular verb **fīō**, **fierī**, **factus sum** is used in Latin as the passive of the verb **faciō**, **facere**, **fēcī**, **factum**. Notice the various ways in which it can be translated.

B Further examples:

- 1 impetus mox **fiet**.
- 2 nihil in culīnā **fīēbat**.
- 3 ignōrābāmus quid in cūrīā fieret.
- 4 crās nōs cōsulēs **fīēmus**.
- 5 quid in fundō tuō hodiē **fit**?
- 6 tam timidē hostēs resistēbant ut cōpiae nostrae audāciōrēs fierent.

C For complete tables of the forms of **fīō**, see the Language Information, page 320.



Doctor Ovid lecturing in a Garden of Lovers.

Stage 39 included a short extract from the *Metamorphoses* of Ovid. The following lines are taken from Ovid's *Ars Amatoria* or *The Art of Love*, of which the first two sections (or "books") give advice to young men on how to find, win, and keep a girlfriend. Here, Ovid is telling his reader what to do if a girl ignores him and sends his love-messages back without reading them:



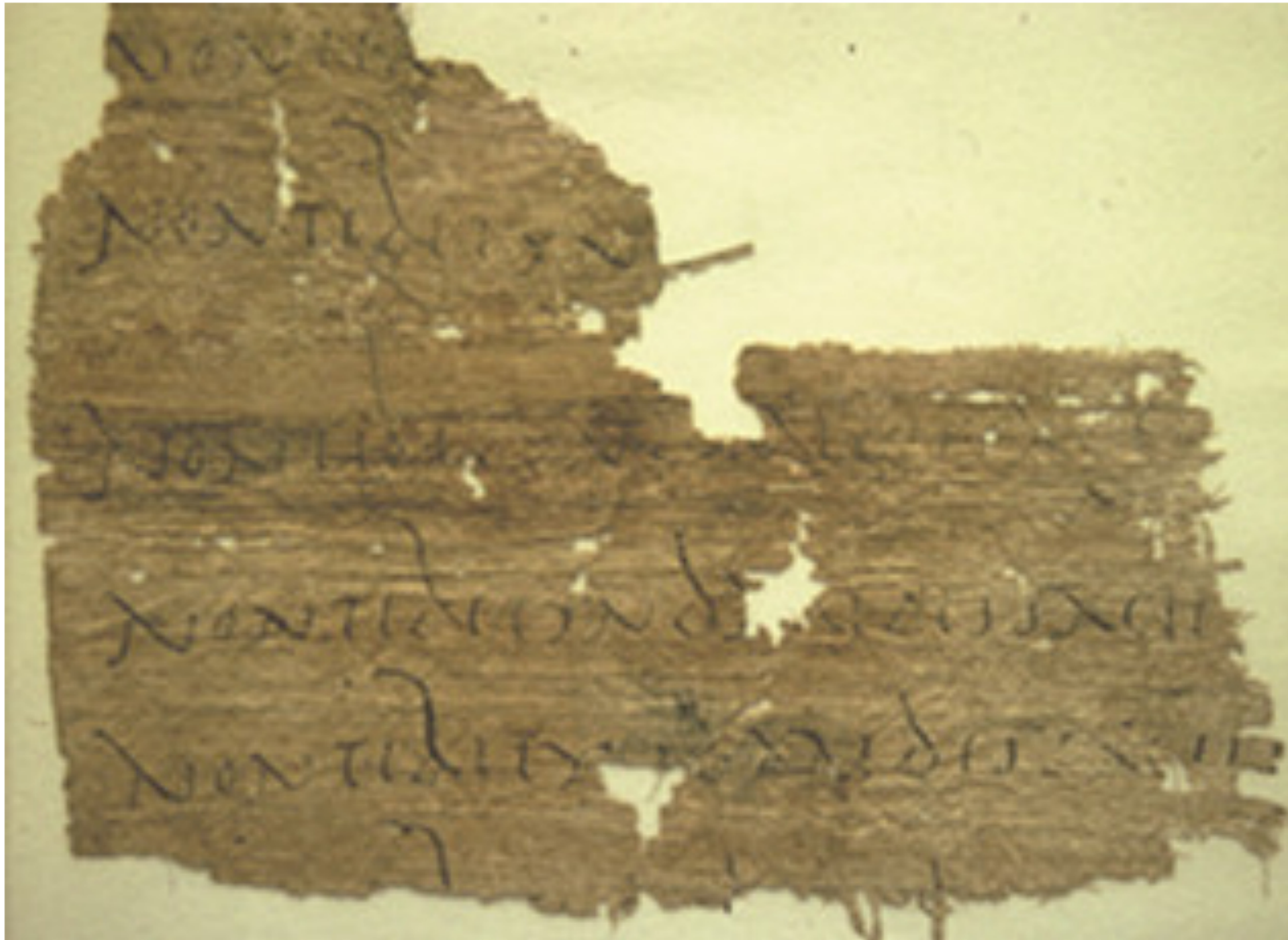
sī nōn accipiet scrīptum inlēctumque remittet,
lēctūram spērā prōpositumque tenē.
tempore difficilēs veniunt ad arātra iuvencī,
tempore lenta patī frēna docentur equī.
ferreus assiduō cōnsūmitur ānulus ūsū,
interit assiduā vōmer aduncus humō.
quid magis est saxō dūrum, quid mollius undā?
dūra tamen mollī saxa cavantur aquā.
Pēnelopēn ipsam, perstā modo, tempore vincēs:
capta vidēs sērō Pergama, capta tamen.

5

10

inlēctum:	inlēctus	<i>unread</i>
lēctūram spēra = spērā eam id lēctūram esse		
prōpositum:	prōpositum	<i>intention, resolution</i>
tenē:	tenēre	<i>keep to, hold on to</i>
difficilēs:	difficilis	<i>obstinate</i>
arātra:	arātrum	<i>plow</i>
iuvencī:	iuvencus	<i>bullock, young ox</i>
lenta:	lentus	<i>supple</i>
frēna		<i>reins</i>
ferreus		<i>iron, made of iron</i>
assiduō:	assiduus	<i>continual</i>
interit:	interīre	<i>wear away, wear out</i>
vōmer		<i>plowshare</i>
cavantur:	cavāre	<i>hollow out</i>
Pēnelopēn		<i>(Greek accusative) Penelope</i>
sērō		<i>late, after a long time</i>
Pergama:	Pergama	<i>Pergamum</i>

- 1 What is Ovid's advice to the young man? What arguments does he use to support his advice? Do these arguments actually prove Ovid's point? If not, why does he include them?
- 2 Using a Classical Dictionary if necessary, find out what or where **Pergama** (line 10) was, and how long a time is referred to by **sērō** (line 10). Then find out who Penelope was and suggest reasons why Ovid uses her as his example in line 9.



Writing exercise on papyrus, containing a line from Vergil.

Publius Vergilius Maro (70–19 B.C.) was born in northern Italy near Mantua. His chief work was the *Aeneid*, an epic poem in nearly ten thousand lines, which related the adventures of Aeneas, the legendary ancestor of the Romans. The following lines form a tiny but complete episode in this huge poem; Aeneas, who is describing his earlier wanderings to Dido, Queen of Carthage, tells of a storm that hit him and his Trojan companions as they sailed westwards from the island of Crete.

postquam altum tenuēre ratēs nec iam amplius ūllae
appārent terrae, caelum undique et undique pontus,
tum mihi caeruleus suprā caput adstitit imber
noctem hiememque ferēs, et inhorruit unda tenebrīs.
continuō ventī volvunt mare magnaue surgunt
aequora, dispersī iactāmur gurgite vāstō;
involvēre diem nimbī et nox ūmida caelum
abstulit, ingeminant abruptīs nūbibus ignēs.
excutimur cursū et caecīs errāmus in undīs.
ipse* diem noctemque negat discernere caelō
nec meminisse viae mediā Palinūrus* in undā.
trēs adeō incertōs caecā cālīgine sōlēs
errāmus pelagō, totidem sine sīdere noctēs.
quārtō terra diē prīmum sē attollere tandem
vīsa, aperīre procul montēs ac volvere fūmum.

5

10

15

* These two words go closely together.

altum	<i>deep sea, open sea</i>	abruptis:	
tenuēre = tenuērunt:		abrupere	<i>split, tear apart</i>
tenēre	<i>occupy, be upon</i>	ignēs: ignis	<i>lightning</i>
ratēs: ratis	<i>boat</i>	excitimur:	<i>shake off, drive</i>
amplius	<i>any more</i>	excutere	<i>violently off</i>
caeruleus	<i>dark</i>	caecīs: caecus	(line 9) <i>unseen</i> (literally <i>blind</i>)
adstitit: adstāre	<i>stand</i>	negat = negat sē posse	
imber	<i>storm-cloud</i>	discernere	<i>distinguish</i>
noctem: nox	<i>darkness</i>	Palinūrus	<i>Palinurus</i> (the Trojans' helmsman)
hiemem: hiems	<i>storm</i>	trēs adeō	<i>as many as three,</i> <i>three entire</i>
inhorruit:		caecā: caecus	(line 12) <i>impenetrable</i>
inhorrēscere	<i>shudder</i>	cālīgine: cālīgō	<i>darkness, gloom</i>
continuō	<i>immediately</i>	sōlēs: sōl	<i>day</i>
volvunt: volvere	(line 5) <i>set rolling,</i> <i>turn to billows</i>	pelagō: pelagus	<i>sea</i>
dispersī: dispergere	<i>scatter</i>	totidem	<i>the same number</i>
gurgite: gurgēs	<i>whirlpool,</i> <i>swirling water</i>	primum	<i>for the first time</i>
involvēre = involvērunt:		sē attollere	<i>raise itself, rise up</i>
involvere	<i>envelop,</i> <i>swallow up</i>	aperire	<i>reveal</i>
ūmida: ūmidus	<i>rainy, stormy</i>	volvere	(line 15) <i>send</i> <i>rolling upwards</i>
ingeminant:			
ingemināre	<i>redouble</i>		

- A**
- 1 Where were the boats when the storm broke? What surrounded them?
 - 2 What was the first sign of trouble? Where was it? What did it bring with it?
 - 3 What did the winds do to the ocean (line 5)? What happened to the Trojans?
 - 4 What was the effect of the rain-clouds (line 7)? What further detail of the storm does Vergil give in line 8?
 - 5 What was the next thing that happened to the Trojans?
 - 6 What did Palinurus say he could not do (line 10)? What other difficulty was he having?
 - 7 For how long did the Trojans wander? What was unusual about the **noctēs** (line 13)?
 - 8 When did the Trojans finally catch sight of land?
 - 9 List the three stages in which they got an increasingly detailed view of land in lines 14–15.



Mosaic of ships.

B 1 What idea is most strongly emphasized in lines 1–2? In what way is it relevant to the storm that follows?

2 What does Vergil suggest in line 4 about the appearance of the sea?

3 Compare the following translations of **continuō ventī volvunt mare magnaue surgunt aequora** (lines 5–6):

(a) “The ruffling winds the foamy billows raise.”

(John Dryden, 1697)

(b) “The winds quickly set the sea-surface rolling and lifted it in great waves.”

(W.F. Jackson Knight, 1956)

(c) “Winds billowed the sea at once, the seas were running high.”

(C. Day Lewis, 1952)

(d) “The winds roll up the sea, great waters heave.”

(Allen Mandelbaum, 1981)

(e) “Soon the winds
Made the sea rise and big waves came against us.”

(Robert Fitzgerald, 1983)

Which of the translations is most successful in conveying the feeling of Vergil’s words? Which gives the most vivid picture?

4 What is the point of **ipse** (line 10)?

5 Compare the following translations of lines 12–13:

(a) “Three starless nights the doubtful navy strays
Without distinction, and three sunless days.”

(Dryden)

- (b) “For three whole days, hard though they were to reckon, and as many starless nights, we wandered in the sightless murk over the ocean.”
(*Jackson Knight*)
- (c) “Three days, three days befogged and unsighted by the darkness,
We wandered upon the sea, three starless nights we wandered.”
(*Day Lewis*)
- (d) “We wander for three days in sightless darkness and for as many nights
without a star.”
(*Mandelbaum*)
- (e) “Three days on the deep sea muffled in fog,
Three starless nights we wandered blind.”
(*Fitzgerald*)



The storm.

About the Language II: More About Word Order

- A** In Stage 39, you met sentences in which one noun-and-adjective phrase is placed inside another one:

*cōnstitit ante oculōs **pulchra puella** meōs.*

A beautiful girl stood before my eyes.

- B** In Stage 42, you have met sentences like this, in which two noun-and-adjective phrases are intertwined with each other:

*dura tamen **mollī** saxa cavantur **aquā**.*

Nevertheless, hard stones are hollowed out by soft water.

Further examples:

1 ***parva** necat morsū **spatiōsum** **vīpera** taurum. (Ovid)*

2 ***frīgidus** **ingentēs** irrigat imber **agrōs**.*

morsū: morsus *bite, fangs*

spatiōsum: spatiōsus *huge*

vīpera *viper*

frīgidus *cold*

irrigat: irrigāre *to water*

- C** In each of the following examples, pick out the Latin adjectives and say which nouns they are describing:

1 *impiaque aeternam timuērunt saecula noctem. (Vergil)*

The evil generations were in fear of endless night.

2 *molliaque immītēs fīxit in ōra manūs. (Propertius)*

And it fastened its cruel hands on her soft face.

- D** Translate the following examples:

1 *Poets and poverty:*

Maeonidēs nūllās ipse relīquit opēs. (Ovid)

2 *A poet's epitaph on himself:*

hīc iacet immītī cōnsūptus morte Tibullus. (Tibullus)

3 *Ovid congratulates Cupid on his forthcoming victory procession:*

haec tibi magnificus pompa triumphus erit. (Ovid)

Maeonidēs *Homer (the greatest of Greek poets)*

Practicing the Language



A The Complete Vocabulary at the end of the book gives the following meanings for **ēmittō**, **petō**, and **referō**:

ēmittō *throw, send out*

petō *head for, attack; seek, beg for, ask for*

referō *bring back, carry, deliver, tell, report*

Translate the following sentences, using suitable translations of **ēmittō**, **petō**, and **referō** chosen from the above list:

- 1 dux trīgintā equitēs ēmīsit.
- 2 duo latrōnēs, fūstibus armātī, senem petīvērunt.
- 3 nūntius tōtam rem rettulit.
- 4 nautae, tempestāte perterritī, portum petēbant.
- 5 subitō mīlitēs hastās ēmittere coepērunt.
- 6 mercātor nihil ex Āfricā rettulit.
- 7 captīvus, genibus ducis haerēns, lībertātem petīvit.

B Complete each sentence with the right word and then translate.

- 1 corpora mīlitum mortuōrum crās (sepeliētur, sepelientur).
- 2 nōlīte timēre, cīvēs! ā vestrīs equitibus (dēfendēris, dēfendēminī).
- 3 sī custōdēs mē cēperint, ego sine dubiō (interficiar, interficiēmur).
- 4 fābula nōtissima in theātrō (agētur, agentur).
- 5 difficile erit tibi nāvigāre; nam ventīs et tempestātibus (impediēris, impediēminī).
- 6 nisi fortiter pugnābimus, ab hostibus (vincar, vincēmur).

C Complete each sentence with the most suitable word from the list below, and then translate.

erit, reperiēmus, necābunt, gaudēbit, poteritis, dabit

- 1 sī mēcum domum revēneris, frāter meus
- 2 sī dīligerter quaesīverimus, equum āmissum mox
- 3 sī mea fīlia huic senī nūpserit, semper miserrima
- 4 mīlitēs sī urbem oppugnāverint, multōs cīvēs
- 5 sī patrōnus meus tē ad cēnam invītāverit, vīnum optimum tibi
- 6 sī ad forum hodiē ieritis, pompam spectāre

Latin Poetry

Quintilian, the instructor engaged by Domitian to teach his adopted sons (Stage 39), had them learning poetry. This was not unusual. In his book, *Institutio Oratoria* (*The Training of an Orator*), Quintilian rated poetry above all other forms of literature as being suitable for future Roman leaders to study.

It is to the poets that we must turn for inspiration, for elevation of language, for stirring all our emotions, and for appropriateness in delineating character.

However, Quintilian was writing as a teacher of rhetoric, and he felt that poetry, with (in his opinion) its emphasis only on entertainment, its many unrealistic images, and the constraining effect of its rules for rhythm and structure, was at best an imperfect model for the courtroom. For a poet's view of poetry, we could turn to Horace, whose lyric poetry, written a century before Quintilian's time, won justified praise from the rhetor. In a long poem which has come to be known as the *Ars Poetica* (*The Art of Poetry*), he wrote,

Poets want either to be of use or to give pleasure or to say things which are both pleasing and useful for life at the same time The poet who has mixed the useful (*ūtile*) with the pleasurable (*dulce*) is superior, because he delights and advises the reader at one and the same time.

But what of the average Roman? Where did poetry rate in his or her life? Consider this famous graffito from Pompeii:

ADMIROR, O PARIES, TE NON CECIDISSE (RVINIS),
QVI TOT SCRIPTORVM TAEDIA SVSTINEAS.

I wonder, o wall, that you have not collapsed (in ruins) since you bear the boring weight of so many writers.

This commentary, scratched on the walls of Pompeii, is, in fact, in Latin verse. Its structure and rhythm are those of an elegiac couplet, the same form that Martial used for the epigrams we read in Stage 36. (For basic meters and rhythmical patterns, see the Language Information, pages 342–346.) Latin poets also deliberately used stylistic or rhetorical devices. In the two lines of the graffito, the writer personifies the wall, chooses the word *taedia* to refer to the scrawlings on the walls and metaphorically to compare them to heavy and boring items of baggage, and uses humor to condemn the habit of writing on walls while self-deprecatingly adding to the “baggage.” This average Roman, in short, was well aware of the characteristics of Latin poetry and able to use them effectively.

Let us examine some of these characteristics in more detail.

A line of Latin poetry is distinguished by its meter or repetitive pattern of sound. Prose normally has no such regular rhythm. The repetition of rhythmic patterns takes various forms in different literary traditions. English metrical poetry relies on the natural word accent to give stressed and unstressed syllables. Latin meter, unlike English poetry, does not rely on accent but on quantity, that is, on the number of long and short syllables in a line.

The Romans initially considered Greek as the language of literature. Greek poetry was originally closely allied to music and the long or short quantity of a syllable represented the musical time allowed (like half notes and quarter notes) for the pronunciation of the syllable. Latin poets very early borrowed the Greek system of quantitative meter as part of their general imitation of Greek literary forms and techniques, even though Latin poetry was not meant to be sung. By the time of Augustus, Latin poets had adapted Greek meters to Latin and had vindicated Latin as a great literary language in itself.

It is not only meter, however, that characterizes Latin poetry. It is in poetry that the effects of rhetorical training and the striving for originality and style are most strongly felt. Roman poets make an abundant use of rhetorical devices such as connotations, antithesis, parallelism, sound effects, word choices, imagery, figures of speech, effective use of proper names, and many other stylistic features. (See pages 339–341 for examples and definitions of these stylistic terms.)

Among the stylistic devices used in Latin poetry, word order is a distinctive feature. Latin is an inflected language: it is the ending of the word not the order of the words that provides the meaning. This fact enables the poet to vary the order of his words. For example, an important word may be placed in the emphatic first word or last word position in a line of verse, a word may be placed out of its usual order and framed by a pair of related words, words of one noun-adjective phrase may interlock with those of another, one word may be juxtaposed with another, and so on. From their position and their relation, the poet's words take on added point and significance.

Roman poets frequently use allusions, brief references to details the writers expect their readers to recognize. Through the fabric of Latin poetry runs the thread of classical mythology. A knowledge of the myths is part of the equipment of the Roman poet. Sometimes he uses a passing reference to a myth, sometimes he bases a whole work on a familiar story. Besides mythological allusions, Roman poets often use historical or geographical references which the readers must know if they are to participate fully in the poem.

A scrupulous and detailed examination of a poem or a passage ideally will allow you to say what elements give a work its peculiar quality, to analyze the poetic craftsmanship or artistic expression, and to explain clearly your considered reaction to it. There are various stylistic terms which are the common currency of literary criticism. It is not enough, however, merely to recognize and label poetic devices. It is more important to examine how the poet uses each stylistic device and what effect is achieved by its use in its context, and to consider the blending of the different elements in the creation of the poetic whole.



Word Study

A Match the Latin word to the word which means approximately the same.

- | | |
|-------------|-----------|
| 1 aequor | a lenis |
| 2 carpere | b dōnum |
| 3 mollis | c frūstrā |
| 4 mūnus | d mare |
| 5 nēquīquam | e stella |
| 6 sīdus | f rapere |

B Explain the meanings of the following derivatives of **dēns**:

- 1 dandelion
- 2 indentured [servant]
- 3 dentifrice
- 4 indentation
- 5 trident

C Give the meaning of the following Latin phrases:

- 1 me duce carpe viam (*Ovid*)
- 2 quaecumque vera (*University of Alberta*)
- 3 quidquid id est, timeo Danaos et dona ferentes (*Vergil*)

Stage 42 Vocabulary Checklist



adloquor, adloquī, adlocūtus sum	<i>speak to, address</i>
aequor, aequoris, n.	<i>sea</i>
aetās, aetātis, f.	<i>age, time</i>
caecus, caeca, caecum	<i>blind; invisible, unseen</i>
carpō, carpere, carpsī, carptum	<i>pluck, seize; hasten upon</i>
dēns, dentis, m.	<i>tooth</i>
longē	<i>far, a long way</i>
lūgeō, lūgēre, lūxī, lūctum	<i>lament, mourn</i>
meminī, meminisse	<i>remember</i>
mollis, mollis, molle	<i>soft</i>
mūnus, mūneris, n.	<i>gift</i>
nec (or neque)	<i>and not, nor</i>
nec ... nec	<i>neither ... nor</i>
nēquīquam	<i>in vain</i>
pius, pia, pium	<i>good, pious, dutiful</i>
quīcumque, quaecumque,	
quodcumque	<i>whoever, whatever</i>
quisquis, quidquid (or quicquid)	<i>whoever, whatever</i>
sīdus, sīderis, n.	<i>star</i>
vīrēs, vīrium, f. pl.	<i>strength</i>

*“ut ... mūtā nēquīquam
adloquerer cinerem.”
A cinerary urn.*





UNIVIRA

Stage 43

mātrōna Ephesia



Versions of the following story have been found all over the world. Its first appearance in Latin is in the fables of Phaedrus, and it was particularly popular in the Middle Ages; numerous versions exist in Latin, French, Italian, English, German, Russian, Chinese, and Hebrew; and in 1946 it was turned into a stage play (*A Phoenix Too Frequent*) by Christopher Fry. The following version is based closely on the *Satyricon* by Petronius, who is probably the same man as Gaius Petronius Arbiter, Nero's **arbiter ēlegantiae** (adviser on taste and fashion) who was eventually ordered by Nero to commit suicide in A.D. 66. When you have read each of the following passages, answer the questions at the end.



*Façades of Roman
“house” tombs.*

I

mātrōna quaedam Ephesī tam nōtae erat pudīcitiae, ut vīcinārum quoque gentium fēminās ad spectāculum suī ēvocāret. haec ergō cum virum extulisset, nōn contenta vulgārī mōre fūnus passīs prōsequī crīnibus aut nūdātum pectus in cōnspectū frequentiae plangere, in conditōrium etiam prōsecūta est dēfunctum; corpus custōdīre ac flēre totīs noctibus diēbusque coepit. sīc afflictantem sē ac mortem inediā persequentem nōn parentēs potuērunt abdūcere, nōn propinquī; magistrātūs ultimō repulsī abiērunt, complōrātaque singulāris exemplī fēmina ab omnibus quīntum iam diem sine alimentō trahēbat.

5

10

ūna igitur in tōtā cīvitāte fābula erat, solum illud affulsisse
vērū pudīcitiae amōrisque exemplum omnis ordinis hominēs
cōnfītēbantur, cum interim imperātor prōvinciae latrōnēs iussit
crucibus affigī secundum illam casulam, in quā recēns cadāver
mātrōna dēflēbat. proximā ergō nocte, cum mīles, quī crucēs
asservābat, nē quis ad sepultūram corpus dētraheret, notāset sibi
lūmen inter monumenta clārius fulgēns et gemitum lūgentis
audīset, vitiō gentis humānae concupiit scīre, quis aut quid
faceret.

pudīcitiae: pudīcitia	<i>chastity, virtue, purity</i>	singulāris:	
		singulāris	<i>unique</i>
ad spectāculum suī	<i>to gaze on her</i>	alimentō:	
ēvocāret: ēvocāre	<i>draw/call out</i>	alimentum	<i>food</i>
virum: vir	<i>husband</i>	trahēbat: trahere	<i>drag out, spend</i>
extulisset: efferre	<i>bury</i>		<i>shine</i>
vulgārī: vulgāris	<i>common, ordinary</i>	affulsisse: affulgēre	
fūnus: fūnus	<i>funeral procession</i>	cōnfītēbantur:	
passīs: passus	<i>loose, disheveled</i>	cōnfītērī	<i>admit</i>
prōsequī	<i>follow, escort</i>	crucibus affigī:	<i>nail to a</i>
nūdātum: nūdātus	<i>bared, naked</i>	cruce affigere	<i>cross, crucify</i>
pectus: pectus	<i>breast</i>		<i>next to</i>
in cōspectū	<i>in view of</i>	secundum	<i>tomb,</i>
frequentiae	<i>the crowd</i>	casulam: casula	<i>little house</i>
plangere	<i>beat</i>		<i>recent</i>
conditōrium:		recēns	<i>corpse</i>
conditōrium	<i>tomb</i>	cadāver: cadāver	<i>weep over</i>
dēfunctum:		dēflēbat: dēflēre	<i>watch over</i>
dēfunctus	<i>dead</i>	asservābat: asservāre	<i>burial</i>
afflictantem:		sepultūram: sepultūra	
afflictāre	<i>torture</i>	notāset = notāvisset:	
inediā: inedia	<i>starvation</i>	notāre	<i>notice</i>
persequentem:		lūmen: lūmen	<i>light</i>
persequī	<i>pursue</i>	clārius	<i>quite plainly</i>
abdūcere	<i>divert</i>	vitiō gentis humānae	<i>with human weakness (with a weakness of the human race)</i>
propinquī:			
propinquus	<i>relative</i>		
ultimō	<i>at last</i>		
repulsī: repellere	<i>rebuff</i>		
complōrāta:			
complōrātus	<i>lamented</i>		

dēscendit igitur in conditōrium, vīsāque pulcherrimā muliere 20
prīmō quasi quōdam mōnstrō īnfernīsque imāginibus turbātus
substitit. deinde ut et corpus iacentis cōspexit et lacrimās
cōsīderāvit faciemque unguibus sectam, rātus scīlicet id quod
erat, dēsīderium extinctī nōn posse fēminam patī, attulit in
monumentum cēnulam suam coepitque hortārī lūgentem, nē 25
perseverāret in dolōre supervacuō: omnium eundem esse exitum
et idem domicilium, et cētera quibus exulcerātae mentēs ad
sānitātem revocantur. at illa lacerāvit vehementius pectus
ruptōsque crīnēs super corpus iacentis imposuit. nōn recessit
tamen mīles, sed eādem exhortātiōne temptāvit dare mulierculae 30
cibum et “quid prōderit” inquit “hoc tibi, sī solūta inediā fueris, sī
tē vīvam sepeliēris, sī antequam fāta poscant, indemnātum
spīritum effūderis?”

concupiit: concupere	<i>want</i>	exitum: exitus	<i>end</i>
muliere: mulier	<i>woman</i>	domicilium:	
mōnstrō: mōnstrum	<i>prodigy</i>	domicilium	<i>dwelling place</i>
īnfernīs: īnfernus	<i>infernal</i>	exulcerātae:	
imāginibus: imāgō	<i>ghost</i>	exulcerāre	<i>make sore</i>
turbātus: turbāre	<i>disturb</i>	sānitātem: sānitās	<i>health</i>
substitit: subsistere	<i>stop</i>	lacerāvit: lacerāre	<i>beat, tear</i>
cōsīderāvit:		recessit: recēdere	<i>withdraw</i>
cōsīderāre	<i>look at closely</i>	exhortātiōne:	
unguibus: unguis	<i>nail</i>	exhortātiō	<i>encouragement</i>
rātus: rērī	<i>think</i>	mulierculae:	<i>little woman</i>
scīlicet	<i>evidently</i>	muliercula	<i>poor woman</i>
dēsīderium:		quid prōderit?	<i>what good will it do?</i>
dēsīderium	<i>loss</i>	solūta: solvere	<i>destroy, untie</i>
extinctī = exstinctī		indemnātum	
cēnulam: cēnula	<i>snack, little supper</i>	spīritum:	<i>unsentenced /</i>
supervacuō:		indemnātus	<i>uncondemned</i>
supervacuus	<i>useless</i>	spīritus	<i>spirit</i>

- 1 How did the widow show her grief after her husband died?
- 2 What groups of people tried to persuade her to change her mind?
- 3 How long did the woman remain in the tomb?
- 4 How did the people in the city view her actions?
- 5 What command did the governor of the province give?
- 6 What made the soldier go into the tomb?
- 7 What assumption did he make when he saw the woman?
- 8 What did he take into the tomb?
- 9 How did he encourage the woman to change her mind?

itaque mulier aliquot diērum abstinentiā sicca passa est frangī pertināciam suam et replēvit sē cibō. quibus blanditiīs impetrāverat mīles ut mātṛōna vellet vīvere, īsdem etiam pudīcitiam eius aggressus est. nec dēformis aut infācundus iuvenis castae vidēbātur, victorque mīles utrumque persuāsit. iacuērunt ergō ūnā illā nocte.

5

ūnius autem cruciārīi parentēs ut vīdērunt laxātam custōdiam, dētrāxēre nocte pendentem suprēmōque mandāvērunt officiō. at mīles ut posterō diē vīdit ūnam sine cadāvere crucem, veritus

abstinentiā:	abstinentia	<i>fasting</i>	castae:	castus	<i>chaste</i>
sicca:	siccus	<i>thirsty, dry</i>	utrumque		<i>on both counts</i>
passa est:	patī	<i>allow</i>	ūnā		<i>together</i>
pertināciam:	pertinācia	<i>determination</i>	cruciārīi:	cruciārius	<i>one who is crucified</i>
replēvit:	replēre	<i>replenish</i>	ut		<i>(line 7) when</i>
impetrāverat:	impetrāre	<i>obtain</i>	laxātam:	laxāre	<i>relax, slacken</i>
īsdem = eīsdem			custōdiam:	custōdia	<i>guard</i>
aggressus est:	aggredi	<i>assail, make an attempt on</i>	dētrāxēre = dētrāxērunt		
dēformis		<i>ugly</i>	suprēmō ... officiō		<i>last rites</i>
infācundus		<i>ineloquent</i>			



supplicium, mulierī quid accidisset expōnit: nec sē exspectātūrum iūdicis sententiam, sed gladiō iūs dictūrum ignāviae suae. mulier nōn minus misericors quam pudīca “nec istud” inquit “diī sinant, ut eōdem tempore duōrum mihi cārissimōrum hominum duo fūnera spectem. mālō mortuum impendēre quam vīvum

occīdere.” secundum hanc ōrātiōnem iubet ex arcā corpus marītī suī tollī atque illī, quae vacābat, crucī affigī. ūsus est mīles ingeniō prūdētissimae fēminae, posterōque diē populus mīrātus est, quā ratiōne mortuus īsset in crucem.

expōnit: expōnere

explain

iūs dictūrum (esse): iūs dīcere

pronounce judgment

ignāviae: ignāvia

inactivity

minus

less

misericors

tender-hearted, full of pity

pudīca: pudīcus

virtuous

nec istud ... diī sinant!

heaven forbid!

(literally may the gods not allow it!)

impendēre

make use of

secundum

after

arcā: arca

coffin

vacābat: vacāre

be empty

ingeniō: ingenium

talent, idea

ratiōne: ratiō

procedure, manner

īsset = iisset



Woman using a drop spindle.

- 1 How successful was the soldier in his efforts to persuade the woman? What happened?
- 2 What happened outside the tomb in the middle of the night?
- 3 What did the soldier see next morning when he came out of the tomb? What did he fear would happen to him? Rather than wait for this fate, what did he say he would do?
- 4 What reason did the lady give for objecting violently to the soldier's decision?
- 5 Whom did she mean by **mortuum** and **vīvum** (line 14)?
- 6 What did she tell the soldier to do?
- 7 Why were the people puzzled next day?
- 8 Do you approve of the lady's decision?
- 9 Why do you think this story has been so popular and been retold so often?

About the Language I: More About Conditionals

A Study the following sentences:

sī illud **dīxissēs, errāvissēs.**

If you had said that, you would have been wrong.

sī fīlius meus **vīveret, nōn lūgērem.**

If my son were alive, I would not be mourning.

sī **respiciat**, aliquid mīrī **videat.**

If he were to look around, he would see something amazing.

Each of these sentences is a **conditional sentence**, containing a **conditional clause** introduced by **sī**. In each sentence the main verb and the verb in the conditional clause are **subjunctive**. In the past and present (sentences 1 and 2), the subjunctive suggests that neither the condition nor its result really happened/happens. In the future (sentence 3), the subjunctive makes the statement less definite than its indicative equivalent.

B Further examples:

1 sī fīlia tua illī senī nūpsisset, miserrima fuisset.

2 sī apud mē manērēs, nunc magnificē cēnārēmus.

3 hic servus, sī sē exercituī iungat, sevērē pūniātur.

4 hostēs, sī Rōmānōs eō tempore aggressī essent, facile superātī essent.

5 sī pauperibus omnia bona dōnētis, deī vōbīs ignōscant.

6 sī magistrātūs tē peterent, magnō in perīculō essēs.

7 nisi Fidentīnus male recitāret, poēta Martiālis eum nōn dērīdēret.

8 senātōrēs, nisi ad aulam quam celerrimē contendissent, Imperātōrem graviter offendissent.

The funeral ceremony of a Roman noble often included a **laudātiō**, or speech in praise of the dead person, which might later be inscribed on the tomb. The following passages are based on one of these speeches, which survives (in an incomplete form) on a number of stone fragments. It is not known who the speaker was but we refer to him in this Stage as “Vespillo,” and to his wife (the subject of the inscription) as “Turia.” As often in such speeches, the dead woman is addressed directly by her husband as “you,” as if her **mānēs** (departed spirit) could hear the speech or read it on the inscription.

I

Vespillo and Turia lived through a time of great violence, when the Romans’ system of republican government was collapsing in ruins, and Italy was torn by a series of horrible civil wars. The **laudātiō** mentions three separate incidents which reflect the violence of the period. The first occurred on the eve of Vespillo and Turia’s wedding:

orbāta es repentē ante nūptiārum diem, utrōque parente in rūsticā
sōlitūdine ūnā occīsīs. per tē maximē, cum ego in Macedoniam
abīssem, nōn remānsit inulta mors parentum. tū officium tuum
tantā dīligentiā et tantā pietāte ēgistī, efflāgitandō et investigandō
et ulcīscendō, ut ego ipse, sī adfuissem, nōn amplius efficere
potuissem.

5

orbāta es:	orbāre	<i>orphan</i>
sōlitūdine:	sōlitūdō	<i>lonely place</i>
remānsit:	remanēre	<i>remain</i>
efflāgitandō:	efflāgitāre	<i>demand justice</i>
investīgandō:	investīgāre	<i>investigate</i>
ulcīscendō:	ulcīscī	<i>take vengeance</i>

In 49 B.C., civil war broke out between Julius Caesar and Pompey the Great. Vespillo had to flee for his life, and he describes the help he received from Turia on that occasion:

amplissima subsidia fugae meae praestitistī, ōrnāmentīs tuīs
iūvistī mē, cum omne aurum margarītaque corporī tuō dētracta
trādīdistī mihi - et subinde familiā, nummīs, fructibus, callidē
dēceptīs adversāriōrum custōdibus apsentiam meam locuplētāstī.

10

subsidiā: subsidium	<i>help</i>	nummīs: nummus	<i>money</i>
ōrnāmentīs: ōrnāmentum	<i>jewel</i>	fructibus: fructus	<i>provisions</i>
margarīta: margarītum	<i>pearl</i>	adversāriōrum: adversārius	<i>enemy</i>
dētracta: dētrahere	<i>take off</i>	apsentiam = absentiam	
subinde	<i>regularly</i>	locuplētāstī =	
familiā: familia	<i>household</i>	locuplētāvistī: locuplētāre	<i>enrich</i>
	<i>servants</i>		

In 43 B.C., civil war was again raging and Vespillo was in still greater danger; his name was published in a list of “public enemies,” and a reward was offered for killing him. Vespillo evidently wanted to make a bold dash for escape, but Turia persuaded him otherwise:

ubi amīcī nostrī mē ad imminētia perīcula vītanda excitābant, tuō cōnsiliō servātus sum. tū enim mē audāciā meā efferrī nōn passa es, sed latebrās tūtās parāvistī; mē inter cameram et tēctum cubiculī cēlātum ab exitiō servāvistī. tanta erat virtūs tua ut mē dēfendere assiduē cōnārēris, nōn sine magnō perīculō tuō.

15

efferrī: efferre *carry away*
cameram: camera *ceiling*



tanta erat virtūs tua ut mē dēfendere assiduē cōnārēris. (lines 14–15)

After the civil wars were over, Vespillo and Turia could at last enjoy peace and prosperity. But in their private life, they had one cause of great unhappiness:

pācātō orbe terrārum, restitūtā rē pūblicā, quiēta deinde nōbīs et fēlīcia tempora contigērunt. magis ac magis līberōs optābāmus, quōs diū sors nōbīs invīderat. sī precibus nostrīs fortūna fāvisset, quid ultrā cupīvissēmus? annīs tamen lābentibus, spēs nostrae ēvānēscēbant.

5

diffīdēns fēcunditātī tuae et dolēns orbitāte meā, nē, tenendō in mātirimōniō tē, spem habendī līberōs dēpōnerem atque eius causā essem infēlīx, dē dīvortiō ēlocūta es. dīxistī tē vacuam domum nostram alicui fēminae fēcundiōrī trāditūram esse; tē ipsam mihi dignam uxōrem quaesītūram, ac futūrōs līberōs prō tuīs habitūram esse.

10

fatear necessest adeō mē exarsisse ut excesserim mente, adeō exhorruisse cōnātūs tuōs ut vix redderem mihi. quae tanta mihi fuerit cupiditās aut necessitās habendī līberōs, ut propterea fidem exuerem, mūtārem certa dubiīs? sed quid plūra? coniūnx permānsistī apud mē; neque enim cēdere tibi sine dēdecore meō et commūnī infēlīcitate poteram.

15

pācātō: pācāre

make peaceful

rē pūblicā: rēs pūblica

the republic (i.e. republican government, which Augustus, the first Roman emperor, claimed to have restored)

contigērunt: contingere

happen, fall to one's lot

optābāmus: optāre

pray for, long for

sors

fate, one's lot

invīderat: invidēre

begrudge

ultrā

more, further

lābentibus: lābī

pass by, slide by

ēvānēscēbant: ēvānēscere

die away, vanish

fēcunditātī: fēcunditās

fertility

orbitāte: orbitās

childlessness

dēpōnerem: dēpōnere

give up, abandon

dīvortiō: dīvortium

divorce

ēlocūta es: ēloquī

speak out

fēcundiōrī: fēcundus

fertile

futūrōs: futūrus

future

prō

as

habitūram esse: habēre	<i>regard, consider</i>
fatear necessest	<i>I must confess (it is necessary that I confess)</i>
exarsisse: exardēscere	<i>be inflamed, blaze up</i>
excesserim mente	<i>lost control (went out of my mind)</i>
exhorruisse: exhorrēscere	<i>be horrified</i>
cōnātūs tuōs	<i>what you tried to do (your attempts)</i>
redder mihi: sibi reddī	<i>be restored to one's senses, be restored to oneself</i>
fuerit	<i>would there have been</i>
propterea	<i>for that reason</i>
fidem exuerem: fidem exuere	<i>break one's word</i>
dubiūs: dubius	<i>uncertain</i>
quid plūra?	<i>why say more?</i>
permānsistī: permanēre	<i>stay</i>
dēdecore: dēdecus	<i>disgrace</i>
īnfēlicitāte: īnfēlicitās	<i>unhappiness</i>

III



Vespillo praises Turia for being faithful, obedient, and loving; he says she was conscientious in her weaving and spinning (two traditional tasks of Roman wives), elegant without being showy, and religious without being superstitious. Finally, he speaks of Turia's death and his own bereavement:

contigit nōbīs ut ad annum XXXXI sine ūllā discordiā
mātrimōnium nostrum perdūcerētur. iūstius erat mihi, ut māiōrī
annīs, priōrī mortem obīre. praecucurristī fātō; dēlēgāstī mihi
lūctum dēsīderiō tuī. flectam ego quoque sēnsūs meōs ad iūdicia
tua et monita tua sequar.

5

contigit nōbīs ut	<i>it was our good fortune that</i>
perdūcerētur: perdūcere	<i>continue</i>
iūstius erat	<i>it would have been fairer, more proper</i>
praecucurristī: praecurrere	<i>go on ahead, run ahead</i>
dēlēgāstī = dēlēgāvistī: dēlēgāre	<i>assign, bequeath</i>
lūctum: lūctus	<i>grief</i>
dēsīderiō: dēsīderium	<i>longing, loss</i>
flectam: flectere	<i>bend</i>
sēnsūs: sēnsus	<i>feelings</i>
monita: monita	<i>advice</i>

fructūs vītae tuae nōn dērunť mihi. firmātus animō et doctus actīs tuīs resistam fortūnae, quae mihi nōn omnia ēripuit, cum laudibus crēscere tuī memoriā passa est. ultimum huius ōrātiōnis erit omnia meruisse tē neque omnia contigisse mihi ut praestārem tibi.

10

tē dī mānēs tuī ut quiētam patiantur atque ita tueantur optō.

fructūs: fructus

effects, consequences

dērunť = dēerunt

passa est

subject is *fortūna*

omnia meruisse tē = tē meruisse omnia

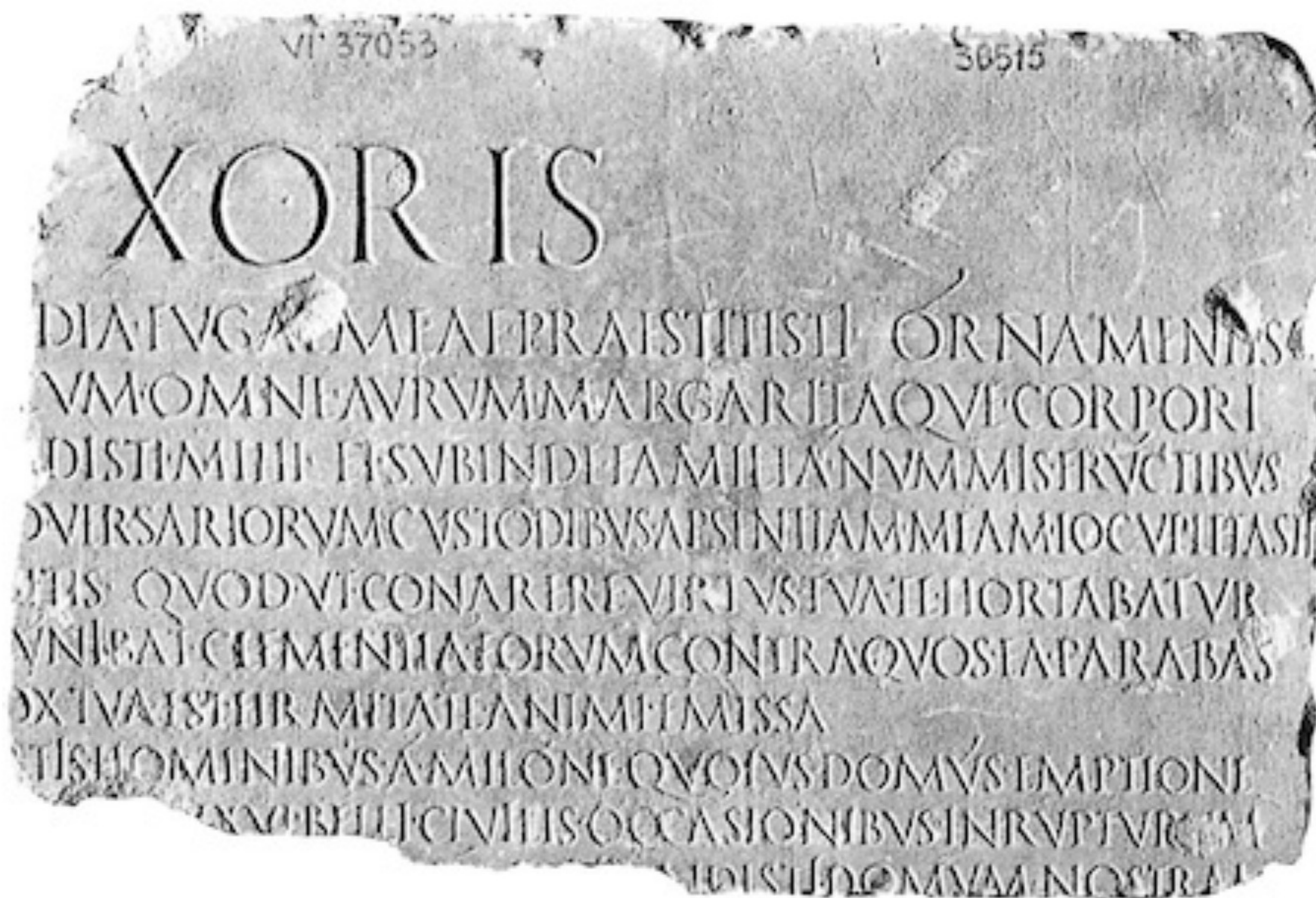
neque omnia contigisse mihi ut praestārem tibi = neque contigisse mihi

ut omnia praestārem tibi

dī mānēs

the spirits of the dead

tē dī mānēs tuī ut quiētam ... optō = optō ut dī mānēs tuī tē quiētam (esse)



Part of the inscription on which the story of Vespillo and Turia is based.

About the Language II: More About Indirect Speech

A Study the following examples:

dīcō testem mentīrī.

I say that the witness is lying.

rogāvimus quis cibum reliquum cōsūmpsisset.

We asked who had eaten the rest of the food.

dux **nūntiāvit** sociōs nōbīs subventūrōs esse.

The leader announced that our companions would come to our aid.

Each sentence contains

1 a verb of speaking, asking, etc., e.g. **dīcō**, **rogāvimus**.

2 an indirect statement or indirect question.

Notice that in each example, the verb of speaking, asking, etc. is placed at the **beginning** of the sentence.

B Compare the examples in Section A with the following sentences:

multōs barbarōs **dīcimus** in proeliō cecidisse.

We say that many barbarians fell in the battle.

quid prīnceps cupiat, numquam **scio**.

I never know what the emperor wants.

haruspex deōs nōbīs favēre **affirmāvit**.

The soothsayer declared that the gods favored us.

In these examples, the verb of speaking, asking, knowing, etc. is placed in the *middle* or at the *end* of the sentence.

C Read through each of the following sentences, noticing the position of the verb of speaking, asking, etc.; then translate the sentence.

1 nūntius hostēs in eōdem locō manēre dīcit.

2 quārē familiam arcessīverīs, omnīnō ignōrō.

3 togam tuam vīdī scissam esse.

4 fabrōs opus iam perfēcisse audīvimus.

5 ubi rēx exercitum suum collocāvisset, incertum erat.

6 ego vērō et gaudeō et gaudēre mē dīcō. (*Pliny*)

Practicing the Language

- A** Match each word in the top list with a word of similar meaning taken from the bottom list.

For example: aedificāre exstruere

aedificāre, epistula, festīnāre, fīdus, igitur, metus, nihilōminus, occīdere, poena, rūrsus, sermō, uxor

ergō, supplicium, autem, colloquium, interficere, litterae, exstruere, iterum, contendere, coniūnx, timor, fidēlis

- B** In each pair of sentences, translate sentence a, then change it from a direct statement to an indirect statement by completing sentence b, and translate again.

For example: **a** equī hodiē exercentur.

b audiō equ. . . hodiē exerc. . . .

Translated and completed, this becomes:

a equī hodiē exercentur.

The horses are being exercised today.

b audiō equōs hodiē exercērī.

I hear that the horses are being exercised today.

In sentences 1–3, a present passive infinitive is required. For examples of the way in which this infinitive is formed, see Section A on page 311.

1a patrōnus ā clientibus cotīdiē salūtātur.

b scio patrōn. . . ā clientibus cotīdiē salūt. . . .

2a duae puellae in hōc carcere retinentur.

b centuriō putat du. . . puell. . . in hōc carcere retin. . . .

3a vīlla nova prope montem aedificātur.

b agricola dīcit prope montem

In sentences 4–6, a future active infinitive is required. For examples of the way in which this infinitive is formed, see Section A on page 311. Note that the first part of this infinitive (e.g. **parātūrus** in **parātūrus esse**) changes its ending to agree with the noun it describes.

For example: **a** puella ad nōs scrībet.

b spērō puell . . . ad nōs scrīp

Translated and completed, this becomes:

a **puella** ad nōs **scrībet**.

The girl will write to us.

b spērō **puellam** ad nōs **scrīptūram** esse.

I hope that the girl will write to us.

4a gladiātor crās pugnābit.

b exīstimō gladiāt. . . crās pugnā.

5a nostrī mīlitēs vincent.

b dux crēdit nostr. . . mīl. . . vic.

6a discipulī crās recitābunt.

b rhētor pollicētur. . . . crās.

C Translate each sentence into Latin by selecting correctly from the list of Latin words.

1 *We were being hindered by shortage of water.*

inopiae aquae impediēmur

inopiā aquā impediēbāmur

2 *They were afraid that the robbers would return next day.*

timēbant nōn latrōnī postrīdiē revenīrent

timēbunt nē latrōnēs cotīdiē reveniēbant

3 *As the enemy approached, I heard strange noises.*

hostibus appropinquantibus sonitum mīrōs audītī

hostēs appropinquantēs sonitūs mīrum audīvī

4 *We tried to set out at dawn.*

prīmam lūcem proficīscī cōnātus erāmus

prīmā lūce proficīscimur cōnātī sumus

5 *Why do you promise what you cannot carry out?*

cūr pollicēmur id quod suscipere nōn vultis?

ubi pollicēminī is quī efficere nusquam potestis?

Divorce and Remarriage

The Romans believed that the first divorce in Rome took place in about 230 B.C., when the senator Spurius Carvilius, although he loved his wife deeply, divorced her because she was unable to have children.

The story of Carvilius' divorce may be partly or entirely fiction; it certainly cannot have happened in 230 B.C., because laws about divorce appear as early as the Twelve Tables of 451 B.C. (see page 118). But the reason for Carvilius' divorce is a very typical one; it is the same reason as the one put forward by Turia on page 180. Roman marriage was supposed to produce children. When a marriage ended in divorce, childlessness was the reason in many cases.

There were, of course, many other reasons why a husband or wife, or both, might decide to end a marriage. Continual bickering and disagreement, or objectionable behavior such as unfaithfulness or brutality, could all lead to divorce. Divorces were sometimes arranged for political reasons, especially in the first century B.C.; for example, an ambitious man might divorce his wife in order to remarry into a wealthier or more powerful family. In fact, however, no cause had to be given by either party for a marriage to be dissolved.

If a wife was under the legal control (**manus**) of her husband, he could divorce her but she could not divorce him. But if the marriage had taken place **sine manū** (see pages 75–76), the wife was free from her husband's legal control, and husband and wife each had the power to divorce the other. In law, the child of a marriage belonged to the father and after divorce children remained in the household of the father.

There was no religious ban on divorce and no social stigma was attached to a divorced spouse. The only thing necessary for divorce, in the eyes of the law, was that the husband or wife, or both, had to demonstrate that they regarded the marriage as finished and intended to live separately in future; if one partner moved out of the marital house and began to live somewhere else, nothing else was legally required. But the husband and wife could also follow certain procedures, in action or in writing, to emphasize that they intended their separation to be permanent. In the early years of Rome's history, a husband could divorce his wife by addressing her, in front of witnesses, with the phrase **tuās rēs tibi habētō** (take your things and go) or by demanding the return of the keys of the house. By the first century A.D., these picturesque customs were no longer in common use; instead, one partner might send the other a written notification of divorce, or the husband and wife might make a joint declaration, either spoken before witnesses or put in writing, as in the following agreement, which was discovered on an Egyptian papyrus:



A Roman couple.

Zois, daughter of Heraclides, and Antipater, son of Zeno, agree that they have separated from each other, ending the marriage which they made in the seventeenth year of Augustus Caesar, and Zois acknowledges that she has received from Antipater by hand the goods which he was previously given as dowry, namely clothes to the value of 120 drachmas and a pair of gold earrings. Hereafter it shall be lawful both for Zois to marry another man and for Antipater to marry another woman without either of them being answerable.

It is difficult to discover how common divorce was in Rome. Among the richer classes, it may perhaps have reached a peak in the first century B.C., and then declined during the following century. (Nothing is known about the divorce rate of Rome's poor.) Some Roman writers speak as if divorce was rare in early Roman history but common in their own times. Juvenal says of one woman that she "wears out her wedding veil as she flits from husband to husband, getting through eight men in five years." But it is impossible to tell how much truth there is in Juvenal's description and how much is satirical exaggeration; nor do we know how typical such women were.

Any husband who was thinking of divorcing his wife had to bear in mind that he would have to return all or part of her **dōs**, or dowry, as in the papyrus document quoted above. This may have made some husbands have second thoughts about going ahead with a divorce.

Remarriage after divorce was frequent. “They marry in order to divorce; they divorce in order to marry,” said one Roman writer. Remarriage was also common after the death of a husband or wife, especially if the surviving partner was still young. For example, a twelve-year-old girl who married an elderly husband might find herself widowed in her late teens, and if a wife died in childbirth, a man might become a widower within a year or two of the marriage, perhaps while he himself was still in his early twenties; in this situation, the idea of remarriage was often attractive and sensible for the surviving partner.

Nevertheless, the Romans had a special respect for women who married only once. They were known as **ūnivirae** and had certain religious privileges; for a long time, they were the only people allowed to worship at the Temple of Pudicitia (*Chastity*) and it was a Roman tradition for a bride to be undressed by ūnivirae on her wedding night. Some women took great pride in the idea that they were remaining faithful to a dead husband, and the description ūnivira is often found on tombstones.

The idea of being ūnivira is sometimes used by Roman authors for the purposes of a story or poem. For example, the lady in the story on pages 172–176 is so determined to remain loyal to her dead husband that she refuses to go on living after his death, until a twist in the story persuades her to change her mind. A similar idea provides the starting point of Book Four of Vergil’s poem, the *Aeneid*. In an earlier part of the poem, the Trojan prince Aeneas had landed in Africa and been hospitably received by Dido, Queen of Carthage. The two are strongly attracted to each other, and Dido is very much moved by Aeneas’ account of his adventures. Aeneas, however, is under orders from the gods to seek a new home in Italy, while Dido has sworn an oath of loyalty to her dead husband, binding herself like a Roman ūnivira never to marry again; and so, although a love affair quickly develops between Dido and Aeneas, it ends in disaster and death (see Stage 47).

Word Study

A Match the Latin word to the word which means approximately the same.

- | | | | |
|----------|------------|----------|-----------|
| 1 | aggredior | a | lūx |
| 2 | dēsīderium | b | circus |
| 3 | lūmen | c | subitō |
| 4 | orbis | d | oppugnō |
| 5 | repentē | e | cupiditās |

B Match the definition to the English derivative.

- | | | | |
|----------|------------|----------|--|
| 1 | assiduous | a | to make ineffective |
| 2 | juxtapose | b | expressing a wish or desire |
| 3 | desiderata | c | to light up |
| 4 | magistrate | d | diligent, persevering |
| 5 | illuminate | e | starting fights and quarrels |
| 6 | negate | f | guardianship |
| 7 | optative | g | to put side by side |
| 8 | aggressive | h | things wanted or needed |
| 9 | tutelage | i | a civil officer empowered to enforce the law |

C Translate the following:

- 1** nemo repente fuit turpissimus (*Juvenal*)
- 2** omnia iam fient fieri quae posse negabam (*Ovid*)
- 3** urbi et orbi

Stage 43 Vocabulary Checklist



aggredior, aggredi,
aggressus sum
assiduē
bona, bonōrum, n. pl.
dēsīderium, dēsīderiū, n.
efferō, efferre, extulī, ēlātum
iuxtā (+ ACC)
lūmen, lūminis, n.
magistrātus, magistrātūs, m.
negō, negāre, negāvī, negātum
optō, optāre, optāvī, optātum
orbis, orbis, m.
orbis terrārum
pectus, pectoris, n.
propter (+ ACC)
repentē
sepeliō, sepelīre, sepelīvī,
sepultum
tueor, tuērī, tuitus sum
ulcīscor, ulcīscī, ultus sum

attack, make an attempt on
continually, normally, usually
goods, property
loss, longing
carry out, carry away
next to
light
elected government official
deny, say . . . not
pray for, long for
globe, circle
world
chest, breast, heart
because of
suddenly

bury
watch over, protect
avenge, take revenge on



*Statue of a
mourning woman.*



DAEDALUS ET ICARUS

Stage 44

The following story is taken from Ovid's poem, the *Metamorphoses*, an immense collection of myths, legends, and folk-tales which begins with the creation of the world and ends in Ovid's own day.

I



Daedalus, who was famous as a craftsman and inventor, came from Athens to the island of Crete at the invitation of King Minos. The king, however, had a dispute with him and refused to allow him and his son Icarus to leave the island.



Daedalus intereā Crētēn longumque perōsus
exilium, tāctusque locī nātālis amōre,
clausus erat pelagō. “terrās licet” inquit “et undās
obstruat, at caelum certē patet; ībimus illāc!
omnia possideat, nōn possidet āera Mīnōs.”
dīxit et ignōtās animum dīmīttit in artēs,
nātūramque novat. nam pōnit in ōrdine pennās,
ut clīvō crēvisse putēs; sīc rūstica quondam
fistula disparibus paulātim surgit avēnīs.

5

Crētēn	(Greek accusative) <i>Crete</i>	clausus erat:	
perōsus	<i>hating</i>	claudere	<i>cut off</i>
tāctus: tangere	<i>touch, move</i>	licet	<i>although</i>
locī nātālis:		obstruat	<i>he (i.e. Minos) may</i>
locus nātālis	<i>place of birth, native land</i>		<i>block my way</i>
			<i>through</i>

at	<i>yet</i>	clīvō: clīvus	<i>slope</i>
certē	<i>at least</i>	crēvisse: crēscere	<i>grow</i>
patet: patēre	<i>lie open</i>	crēvisse = pennās	crēvisse
illāc	<i>by that way</i>	putēs	<i>you would think</i>
omnia possideat	<i>he may possess</i>	sīc	<i>in the same way</i>
	<i>everything (else)</i>	rūstica: rūsticus	<i>of a countryman</i>
āera	<i>(accusative of āēr)</i>	quondam	<i>sometimes</i>
	<i>air</i>	fistula	<i>pipe</i>
dīmittit: dīmittere	<i>turn, direct</i>	disparibus:	
novat: novāre	<i>change,</i>	dispār	<i>of different length</i>
	<i>revolutionize</i>	surgit: surgere	<i>grow up, be built up</i>
pennās: penna	<i>feather</i>	avēnīs: avēna	<i>reed</i>

- 1 Why was Daedalus eager to leave Crete?
- 2 Why was it difficult for him to get away?
- 3 What method of escape did he choose?
- 4 How did he set about preparing his escape?
- 5 What did the arrangement of feathers resemble?



Crete and the Greek Islands.

tum līnō mediās et cērīs adligat īmās,
 atque ita compositās parvō curvāmine flectit,
 ut vērās imitētur avēs. puer Īcarus ūnā
 stābat et, ignārus sua sē tractāre perīcla,
 ōre renīdentī modo, quās vaga mōverat aura,
 captābat plūmās, flāvam modo pollice cēram
 mollībat, lūsūque suō mīrābile patris
 impediēbat opus. postquam manus ultima coeptō
 imposita est, geminās opifex librāvit in ālās
 ipse suum corpus mōtāque pependit in aurā.

5

10

līnō: līnum	<i>thread</i>
mediās (pennās)	<i>the middle (of the feathers)</i>
īmās (pennās)	<i>the bottom (of the feathers)</i>
curvāmine: curvāmen	<i>curve</i>
ūnā	<i>with him</i>
sua ... perīcla	<i>cause of danger for himself (literally his own danger)</i>
tractāre	<i>handle, touch</i>
ōre renīdentī	<i>with smiling face</i>
modo ... modo	<i>now ... now, sometimes ... sometimes</i>
aura	<i>breeze</i>
plūmās: plūma	<i>feather</i>
flāvam: flāvus	<i>yellow, golden</i>
mollībat = molliēbat: mollīre	<i>soften</i>
lūsū: lūsus	<i>play, games</i>
manus ultima	<i>final touch</i>
coeptō: coeptum	<i>work, undertaking</i>
geminās ... ālās	<i>the two wings</i>
opifex	<i>inventor, craftsman</i>
librāvit: librāre	<i>balance</i>
mōtā: mōtus	<i>moving (literally moved, i.e. by the wings)</i>

- 1 What materials did Daedalus use to fasten the feathers together? Where did he fasten them? What did he then do to the wings?
- 2 In line 4, what was Icarus failing to realize?
- 3 How did Icarus amuse himself while his father was working? Judging from lines 5-8, what age would you imagine Icarus to be?
- 4 What actions of Daedalus are described in lines 9-10? Has the journey begun at this point?



“Daedalus Winged ” by Ayrton.

About the Language I: Historical Present

A Study the following example:

fūr per fenestram intrāvit. circumspexit; sed omnia tacita erant. subitō sonitum **audit**; ē tablīnō canis **sē praecipitat**. fūr effugere **cōnātur**; **lātrat** canis; **irrumpunt** servī et fūrem **comprehendunt**.

*A thief entered through the window. He looked around; but all was silent. Suddenly he **hears** a noise; a dog **hurtles** out of the study. The thief **tries** to escape; the dog **barks**; the slaves **rush in** and **seize** the thief.*

B Notice that all the verbs in the above example, after the first two sentences, are in the *present* tense, even though the event obviously happened in the past. This is known as the **historical present**; it is often used by Roman writers to make the narration rather more lively and vivid, as if the action were happening before the reader's (or listener's) eyes.

C The historical present in Latin can be translated either by an English present tense (as in the example in Section A), or by a past tense.

D Look again at lines 6-7 of Part I on page 192. Which verbs in these two lines are in the historical present tense, and which in the perfect tense?

E You have already met examples of the historical present in sentences containing the word **dum** (meaning *while*):

dum equitēs **morantur**, nūntius prīncipia irrūpit.

*While the cavalry **were delaying**, a messenger burst into headquarters.*



Fragment of Greek painted vase.

III



īnstruit et nātum, “mediō” que “ut līmite currās,
 Īcare,” ait “moneō, nē, sī dēmissior ībis,
 unda gravet pennās, sī celsior, ignis adūrat.
 inter utrumque volā! nec tē spectāre Boōtēn
 aut Helicēn iubeō strictumque Ōrīonis ēnsem:
 mē duce carpe viam!” pariter praecepta volandī
 trādit et ignōtās umerīs accommodat ālās.

5

īnstruit: īnstruere	<i>equip, fit (with wings)</i>	Ōrīonis: Ōrīōn	<i>Orion, the Hunter</i>
nātum: nātus	<i>son</i>	ēnsem: ēnsis	<i>sword</i>
īnstruit et nātum = et īnstruit nātum		carpe: carpere	<i>hasten upon</i>
mediō ... līmite	<i>middle course</i>	pariter	<i>at the same time</i>
currās: currere	<i>go, fly</i>	praecepta:	
ait	<i>says</i>	praeceptum	<i>instruction</i>
dēmissior	<i>lower, too low</i>	accommodat:	
pennās: penna	<i>wing</i>	accommodāre	<i>fasten</i>
celsior	<i>higher, too high</i>		
ignis	<i>fire, heat of sun</i>		
adūrat: adūrere	<i>burn</i>		
volā: volāre	<i>fly</i>		
Boōtēn	<i>(accusative of Boōtēs) Herdsman (constellation)</i>		
Helicēn	<i>(accusative of Helicē) Great Bear</i>		
strictum: stringere	<i>draw, unsheathe</i>		



Wall-painting of Daedalus and Icarus from Pompeii.

IV

inter opus monitūsque genae maduēre senīlēs,
et patriae tremuēre manūs. dedit ōscula nātō
nōn iterum repetenda suō pennīsque levātus
ante volat, comitīque timet, velut āles, ab altō
quae teneram prōlem prōdūxit in āera nīdō;
hortāturque sequī, damnōsāsque ērudīt artēs,
et movet ipse suās et nātī respicit ālās.
hōs* aliquis, tremulā dum captat harundine piscēs,
aut pāstor baculō stīvāve innīxus arātor
vīdit* et obstipuit, quīque aethera carpere possent
crēdidit esse deōs.



5

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*These two words go closely together.

inter	<i>during</i>
monitūs: monitus	<i>warning, advice</i>
genae: gena	<i>cheek</i>
maduēre = maduērunt: madēscere	<i>become wet</i>
senīlēs: senīlis	<i>old</i>
patriae: patrius	<i>of the father</i>
tremuēre = tremuērunt	
nōn iterum repetenda	<i>never to be repeated, never to be sought again</i>
levātus: levāre	<i>raise, lift up</i>
ante	<i>in front</i>
velut	<i>like</i>
āles	<i>bird</i>
teneram: tener	<i>tender, helpless</i>
prōlem: prōlēs	<i>offspring, brood</i>
prōdūxit: prōdūcere	<i>bring forward, bring out</i>
damnōsās: damnōsus	<i>ruinous, fatal</i>
ērudit: ērudīre	<i>teach</i>
tremulā: tremulus	<i>quivering</i>
harundine: harundō	<i>rod</i>
baculō: baculum	<i>stick, staff</i>
stīvā: stīva	<i>plow-handle</i>
-ve	<i>or</i>
innīxus: innītī	<i>lean on</i>
obstipuit: obstipēscere	<i>gape in amazement</i>
carpere	<i>hasten through, fly through</i>

- A**
- 1 What signs of emotion did Daedalus show while speaking to Icarus?
 - 2 What was his last action before the journey began?
 - 3 What is Daedalus compared to as he sets out on his flight?
 - 4 Who witnessed the flight? What did they think of Daedalus and Icarus, and why?
- B**
- 1 What do you think caused Daedalus' agitation in lines 1-2?
 - 2 In what ways is the comparison in lines 4-5 appropriate?
 - 3 Find examples of foreshadowing in Parts **I** to **IV** of this poem.
 - 4 Find occasions in Parts **I** to **IV** where Ovid suggests that the enterprise is "unnatural."

About the Language II: Ellipsis

A Study the following examples, which you have met in Stages 36 and 44:

Thāis **habet** nigrōs, niveōs Laecānia dentēs.

*Thais **has** black teeth, Laecania **has** white ones.*

(Compare this with a longer way of expressing the same idea:

Thāis dentēs nigrōs **habet**, Laecānia dentēs niveōs **habet**.)

et movet ipse suās et nātī respicit **ālās**.

*He both moves his own **wings** himself and looks back at the **wings** of his son.*

(Compare: et ipse suās **ālās** movet et **ālās** nātī respicit.)

The omission of words seen in the above examples is known as **ellipsis**.

B Further examples:

1 centuriō gladium, mīles hastam gerēbat.

(Compare: centuriō gladium gerēbat, mīles hastam gerēbat.)

2 hic caupō vēndit optimum, ille vīnum pessimum.

(Compare: hic caupō vīnum optimum vēndit, ille caupō vīnum pessimum vēndit.)

3 nōs in urbe, vōs prope mare habitātis.

4 altera fēmina quīnque līberōs habēbat, altera nūllōs.

5 dīvitiās quaerit senex, spernit iuvenis.

6 ēnumerat mīles vulnera, pāstor ovēs. (*Propertius*)

7 culpāvit dominus, laudāvit domina vīlicum.

8 nōn semper viātōrēs ā latrōnibus, aliquandō latrōnēs ā viātōribus occīduntur.

ēnumerat: ēnumerāre *count*

viātōrēs: viātor *traveler*

et iam Iūnōnia laevā
 parte Samos (fuerant Dēlosque Parosque relictæ),
 dextra Lebinthos erat fēcundaque melle Calymne,
 cum puer audācī coepit gaudēre volātū
 dēseruitque ducem, caelīque cupīdine tractus
 altius ēgit iter. rapidī vīcīnia sōlis
 mollit odōrātās, pennārum vincula, cērās.
 tābuerant cērae; nūdōs quatit ille lacertōs,
 rēmigiōque carēns nōn ūllās percipit aurās.
 ōraque caeruleā patrium clāmantia nōmen
 excipiuntur aquā, quae nōmen trāxit ab illō.
 at pater infēlīx nec iam pater “Īcare,” dīxit;
 “Īcare,” dīxit, “ubi es? quā tē regiōne requīram?
 Īcare,” dīcēbat; pennās aspexit in undīs,
 dēvōvitque suās artēs corpusque sepulcrō
 condidit, et tellūs ā nōmine dicta sepultī.

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Iūnōnia:	<i>Iūnōnius</i>	<i>sacred to Juno</i>	ōra:	<i>ōs</i>	<i>mouth</i>
laevā parte		<i>on the left hand</i>	caeruleā:		<i>dark blue, dark</i>
-que ... -que		<i>both ... and</i>	caeruleus		<i>green</i>
dextra:	<i>dexter</i>	<i>on the right</i>	trāxit:	<i>trahere</i>	<i>draw, derive</i>
fēcunda ... melle		<i>rich in honey</i>	nec iam		<i>no longer</i>
gaudēre		<i>be delighted</i>	requīram:	<i>requīrere</i>	<i>search for</i>
volātū:	<i>volātus</i>	<i>flying, flight</i>	aspexit:	<i>aspicere</i>	<i>catch sight of</i>
tractus:	<i>trahere</i>	<i>draw on, urge on</i>	dēvōvit:	<i>dēvovēre</i>	<i>curse</i>
altius		<i>higher, too high</i>	condidit:	<i>condere</i>	<i>bury</i>
ēgit iter:	<i>iter agere</i>	<i>make one's way, travel</i>	dicta = dicta est:		
rapidī:	<i>rapidus</i>	<i>blazing, consuming</i>	dīcere		<i>call, name</i>
vīcīnia		<i>nearness</i>	sepultī:	<i>sepultus</i>	<i>the one who</i>
odōrātās:	<i>odōrātus</i>	<i>sweet-smelling</i>			<i>was buried</i>
vincula:	<i>vincula</i>	<i>fastenings</i>			
tābuerant:					
tābēscere		<i>melt</i>			
nūdōs:	<i>nūdus</i>	<i>bare</i>			
quatit:	<i>quaterere</i>	<i>shake, flap</i>			
lacertōs:	<i>lacertus</i>	<i>arm</i>			
rēmigiō:	<i>rēmigium</i>	<i>wings (literally oars)</i>			
carēns:	<i>carēre</i>	<i>lack, be without</i>			
percipit:	<i>percipere</i>	<i>take hold of, get a grip on</i>			



“The Fall of Icarus ” by Allegrini..

- A**
- 1 On the map on page 193, find the point reached by Daedalus and Icarus in lines 1-3.
 - 2 What mistake did Icarus make?
 - 3 What effect did this have on his wings?
 - 4 Where did he fall? What was he doing as he fell?
 - 5 How did Daedalus learn of his son's fate? What did he do then?
- B**
- 1 Why did Icarus not obey his father's instructions?
 - 2 What effect is gained by describing Daedalus as **pater ... nec iam pater** in line 12?
 - 3 After reading this story, what impression do you have of the different personalities of Daedalus and Icarus?

About the Language III: Syncope

- A** In Stage 6, you met the 3rd person plural of the perfect tense:

cīvēs gladiātōrem **incitāvērunt**.

*The citizens **urged** the gladiator on.*

- B** From Stage 36 onwards, you have met examples like this:

centum mē **tetigēre** manūs. clientēs patrōnum **salūtāvēre**.

*A hundred hands **touched** me. The clients **greeted** their patron.*

In these examples, the 3rd person plural of the perfect tense ends in **-ēre** instead of **-ērunt**. The meaning is unchanged. This way of forming the 3rd person plural, especially common in poetry, is called **syncope**.

- C** Translate the following:

- 1 servī contrā dominum coniūrāvēre.
- 2 in illō proeliō multī barbarī periēre.
- 3 coniūnxēre; ēripuēre; perdidēre; respexēre; studuēre.

Practicing the Language

A Match each of the phrases in the left-hand column with the correct English translation from the right-hand column.

nāvem solve	<i>relaxed by the wine</i>
catēnās ex aliquō solve	<i>to discharge a promise made to the gods</i>
vīnō solūtus	<i>to set out on a voyage</i>
aenigma solve	<i>to settle a debt</i>
margarītā in acētō solve	<i>to free somebody from chains</i>
pecūniā solve	<i>to solve a puzzle</i>
vōtum solve	<i>to dissolve a pearl in vinegar</i>

What is the connection in meaning between these various uses of **solve**?

B In each pair of sentences, translate sentence **a**; then with the help of pages 294-295 and 306 express the same idea in a passive form by completing the noun and verb in sentence **b** in the correct way, and translate again.

For example: **a** hostēs nōs circumveniēbant.
 b ab host. . . circumveni. . . .

Translated and completed, this becomes:

a hostēs **nōs circumveniēbant**.
The enemy were surrounding us.
b ab **hostibus circumveniēbāmur**.
We were being surrounded by the enemy.

- 1a** cūr centuriō tē culpābat?
b cūr ā centuriō. . . culp. . . ?
- 2a** optimē labōrāvistis, puerī; vīlicus vōs certē laudābit.
b optimē labōrāvistis, puerī; ā vīlic. . . certē laud. . . .
- 3a** moritūrus sum; amīcī mē in hōc locō sepelient.
b moritūrus sum; ab amīc. . . in hōc locō sepel. . . .
- 4a** medicus mē cotīdiē vīsitat.
b ā med. . . cotīdiē vīsīt. . . .
- 5a** barbarī nōs interficient.
b ā barbar. . . interfici. . . .

C Complete each sentence by describing the word in boldface with the correct form of a suitable adjective from the list below. Refer to page 296 if necessary.

īrātus, ingēns, fortis, pulcher, magnus, fēlīx, longus, audāx, gravis

- 1 dominus **ancillās** arcessīvit.
- 2 iuvenis pecūniam **senī** reddidit.
- 3 sacerdōtēs **templum** intrāvērunt.
- 4 dux virtūtem **mīlitum** laudāvit.
- 5 cīvēs **spectāculō** dēlectātī sunt.
- 6 centuriō, **hastā** armātus, extrā carcerem stābat.

D Complete each sentence with the correct infinitive or group of words from the list below, and then translate.

nūllam pecūniam habēre
per hortum suum flūxisse
scrīptam esse
aedificārī
equum occīsūrōs esse

- 1 nūntius sciēbat epistulam ab Imperātōre
- 2 senex affirmāvit sē
- 3 rēx crēdēbat leōnēs
- 4 agricola querēbātur multam aquam
- 5 puer dīxit novum templum



*“Icarus at the Climax”
by Ayrton.*

Icarus in Art

The story of Daedalus and Icarus has inspired many artists. The oldest surviving version of the story in picture form comes from Greece: a small fragment of a painted vase (see page 197) shows the lower edge of a tunic, two legs wearing winged boots, and the inscription I K A P O Σ (*Ikaros*). The vase was made in the middle of the sixth century B.C., more than five hundred years earlier than Ovid's version of the story.

Daedalus and Icarus also appear in wall-paintings excavated at Pompeii. One of these paintings is shown on page 198. The figure of Daedalus flying in the center has been almost entirely lost because of the hole in the painting, and only the wing tips are visible. Icarus, however, appears twice, once at the top near the sun, and again at the bottom where Daedalus is shown burying his son. The bystanders gaze skywards in wonder, as in Ovid's account (Part IV, line 10). The sun is shown not as a ball of fire but as a god driving his chariot and horses across the sky.

The works reproduced on pages 195 and 205 are by the twentieth-century artist Michael Ayrton. Ayrton was fascinated by the story of Daedalus and Icarus, and came back to it again and again during a period of several years. He created a large number of drawings, reliefs, and sculptures dealing not only with the making of the wings and the fall of Icarus, but also with other details of the Daedalus story, such as the maze that Daedalus built in Crete, and the monstrous half-man, half-bull known as the Minotaur, who lived at the center of the maze. Ayrton also retold the Daedalus story in his own words in two novels.

"The Fall of Icarus," reproduced on page 202, is by Allegrini (1491-1534), a Renaissance painter. Here, against a strong atmospheric sky, Daedalus looks back in horror at the sight of Icarus tumbling headlong. Like the onlookers in Ovid's version (Part IV, line 10), the people in the foreground gape in consternation, but, unlike the onlookers in Ovid's version, these people are witnesses of the tragedy and gesticulate in dread.

In the middle of the sixteenth century, Pieter Bruegel (1525-1569), a Flemish artist, painted the picture which is reproduced on page 208. Some of the details of Bruegel's "Landscape with the Fall of Icarus" are very close to Ovid's account; the plowman leaning on his plow, the shepherd with his staff, and the fisherman (Part IV, lines 8-9) are all there. In other ways, however, Bruegel's treatment of the story is unusual and at first sight surprising. Bruegel's bystanders, for example, are behaving very differently from those in Ovid's account. As the legs of Icarus disappear into the water, Bruegel's people are either unaware of or indifferent to the tragedy. In the face of the vastness of nature and the indifference of people, human aspirations are futile.

Just as the story of Daedalus and Icarus, as told by Ovid and other writers, became a subject for many artists, so Bruegel's painting, in turn, inspired the following poem by W. H. Auden. Auden's title, *Musée des Beaux Arts*, refers to the gallery in Brussels (Belgium) where Bruegel's painting is hung.

Musée des Beaux Arts

About suffering they were never wrong,
The Old Masters: how well they understood
Its human position; how it takes place
While someone else is eating or opening a window or just
walking dully along;
How, when the aged are reverently, passionately waiting
For the miraculous birth, there always must be
Children who did not specially want it to happen, skating
On a pond at the edge of the wood:
They never forgot
That even the dreadful martyrdom must run its course
Anyhow in a corner, some untidy spot
Where the dogs go on with their doggy life and the torturer's horse
Scratches its innocent behind on a tree.

In Bruegel's Icarus, for instance: how everything turns away
Quite leisurely from the disaster; the ploughman may
Have heard the splash, the forsaken cry,
But for him it was not an important failure; the sun shone
As it had to on the white legs disappearing into the green
Water; and the expensive delicate ship that must have seen
Something amazing, a boy falling out of the sky,
Had somewhere to get to and sailed calmly on.



“Landscape with the Fall of Icarus ” by Bruegel.

Word Study

A Match the definition to the English derivative.

- | | |
|----------------------|---|
| 1 accretion | a necessary for some purpose |
| 2 caret | b a tax |
| 3 license | c growth, especially by addition |
| 4 tellurian | d beyond the grasp of the ordinary mind |
| 5 patent | e open to all |
| 6 recondite | f lawful |
| 7 impost | g an inhabitant of the earth |
| 8 licit | h association; a combination |
| 9 conjunction | i formal permission to do something |
| 10 requisite | j a mark used to show where something is to be added |

B Match the Latin word to the word which is opposite in meaning.

- | | |
|-------------------|--------------------|
| 1 patēre | a habēre |
| 2 ignōtus | b celeriter |
| 3 carēre | c latēre |
| 4 tellūs | d nōtus |
| 5 paulātim | e aequor |

C Translate the following:

- 1** tantae molis erat Romanam condere gentem (*Vergil*)
- 2** nemo malus felix (*Juvenal*)
- 3** crescit in adversis virtus (*Lucan*)
- 4** non licet omnibus adire Corinthum (*Horace*)

Stage 44 Vocabulary Checklist



aspiciō, aspicere, aspexī, aspectum

*look towards,
catch sight of
lack, be without
hide; found*

careō, carēre, caruī, caritum (+ ABL)

condō, condere, condidī, conditum

**coniungō, coniungere, coniūnxī,
coniūctum**

crēscō, crēscere, crēvī, crētum

cupīdō, cupīdinis, f.

fēlix, fēlix, fēlix gen. fēlicis

ignōtus, ignōta, ignōtum

impōnō, impōnere, imposuī, impositum

join

grow

desire

lucky, happy

unknown

put into,

put onto, impose

be allowed

I am allowed

lie open

gradually

possess

search for, ask

land, earth

together with

both, each of two

or

like, as

fastening, chain

licet, licēre, licuit

mihi licet

pateō, patēre, patuī

paulātim

possideō, possidēre, possēdī, possessum

requīrō, requīrere, requīsivī, requīsītum

tellūs, tellūris, f.

ūnā (cum)

uterque, utraque, utrumque

-ve

velut

vinculum, vinculī, n.



A fisherman.



LESBIA

Stage 45

Some of Catullus' most famous poems are concerned with a woman to whom he gave the name "Lesbia."

I



ille mī pār esse deō vidētur,
ille, sī fās est, superāre dīvōs,
quī sedēns adversus identidem tē
spectat et audit

dulce rīdentem, miserō quod omnēs
ēripit sēnsūs mihi: nam simul tē,
Lesbia, aspexī, nihil est super mī
vōcis in ōre,

lingua sed torpet, tenuis sub artūs
flamma dēmānat, sonitū suōpte
tintinant aurēs, geminā teguntur
lūmina nocte.

ōtium, Catulle, tibi molestum est:
ōtiō exsultās nimiumque gestīs:
ōtium et rēgēs prius et beātās
perdidit urbēs.

5

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mī = mihi		geminā: geminus	twofold, double
fās	right	teguntur: tegere	cover
superāre	surpass	lūmina	eyes
adversus	opposite	exsultās: exsultāre	get excited
dulce	sweetly	gestīs: gestīre	become restless
quod	(a thing) which	prius	before now
sēnsūs: sēnsus	sense	beātās: beātus	prosperous, wealthy
simul = simulac			
nihil ... vōcis	no voice		
est super = superest:			
superesse	remain, be left		
torpet: torpēre	be paralyzed		
tenuis	thin, subtle		
sub	to the depths of		
artūs: artus	limb		
dēmānat: dēmānāre	flow down		
suōpte = suō			
tintinant: tintināre	ring		

- 1 Why does Catullus regard **ille** (lines 1 and 2) as fortunate? Why does he regard himself as **miserō** (line 5)?
- 2 **omnēs ēripit sēnsūs** (lines 5-6): give an example of this from lines 7-12.
- 3 What warning does Catullus give himself in lines 13-16? Do you think these lines follow on naturally from lines 1-12, or are they a separate topic?



Wall-painting of lovers.

vīvāmus, mea Lesbia, atque amēmus,
 rūmōrēsque senum sevēriōrum
 omnēs ūnius aestimēmus assis!
 sōlēs occidere et redire possunt:
 nōbīs, cum semel occidit brevis lūx,
 nox est perpetua ūna dormienda.
 dā mī bāsia mīlle, deinde centum,
 dein mīlle altera, dein secunda centum,
 deinde usque altera mīlle, deinde centum,
 dein, cum mīlia multa fēcerimus,
 conturbābimus illa, nē sciāmus,
 aut nē quis malus invidēre possit,
 cum tantum sciat esse bāsiōrum.

5

10

vīvāmus	<i>let us live</i>	dein = deinde	
rūmōrēs	<i>gossip</i>	usque altera	<i>yet another</i>
sevēriōrum: sevērior	<i>over-strict</i>	conturbābimus:	<i>mix up,</i>
ūnius ... assis	<i>at a single as</i> (smallest Roman coin)	conturbāre	<i>lose count of</i>
aestimēmus: aestimāre	<i>value</i>	nē quis	<i>in case anyone</i>
semel	<i>once</i>	invidēre	<i>cast an evil eye</i>
est ... dormienda	<i>must be slept</i> <i>through</i>	tantum	<i>so much, such a</i> <i>large number</i>
bāsia: bāsium	<i>kiss</i>		

- 1 Who, according to Catullus, might be making remarks about him and Lesbia?
What does he think he and Lesbia should do about these remarks?
- 2 What is effective about the word order of line 3?
- 3 What contrast does Catullus draw between **sōlēs** (line 4) and **nōs** (**nōbīs** line 5)?
- 4 Line 5 is the only line in the poem which ends with a one-syllable word (**lūx**).
What effect does that produce?
- 5 What have lines 7-9 got to do with lines 4-6?
- 6 Why does Catullus suggest in line 11 that he and Lesbia should deliberately lose count?
- 7 Through what contrasting moods does the poem pass?



A girl picking flowers.

About the Language I: More About the Subjunctive

A Study the following examples:

vīvāmus atque **amēmus**!

Let us live and let us love!

nē dēspērēmus!

Let us not despair!

aut **vincāmus** aut **vincāmur**!

*Let us either conquer or
be conquered!*

In these sentences, the speaker is ordering or encouraging himself and one or more other people to do something. The 1st person plural form (*we*) is used, and the verb is in the present tense of the subjunctive. This is known as the **hortatory subjunctive**.

Further examples:

1 in mediam pugnam ruāmus!

2 nē haesitēmus!

3 sociōs nostrōs adiuvēmus.

4 opus perficiāmus.

5 gaudeāmus igitur, iuvenēs dum sumus.

6 flammās exstinguere cōnēmur!

B The subjunctive can also be used in a 3rd person form of the verb (*he, she, it, or they*):

omnēs captīvī **interficiantur**!

Let all the prisoners be killed!

Or,

All the prisoners are to be killed.

nē respiciat!

Let him not look back!

Or,

He is not to look back.

This is known as the **jussive subjunctive**.

Further examples:

1 statim redeat!

2 sit amīcitia inter nōs et vōs.

3 primum taurus sacrificētur; deinde precēs Iovī adhibeantur.

C Occasionally, this subjunctive is used in a 2nd person command (*you*):
spem longam **resecēs**. *You should cut short far-reaching hope.*

But it is far more common for Latin to use the imperative:

spem longam **resecā!** *Cut short far-reaching hope!*

D Study the following examples:

quid **faciam?**

What am I to do?

quā tē regiōne **requīram?**

In what region am I to search for you?

utrum captīvōs **līberēmus** an **interficiāmus?**

Should we free the prisoners or kill them?

Questions like these are usually known as **deliberative questions**, because the speaker is “deliberating,” or wondering what to do. The verb in a deliberative question is always subjunctive.

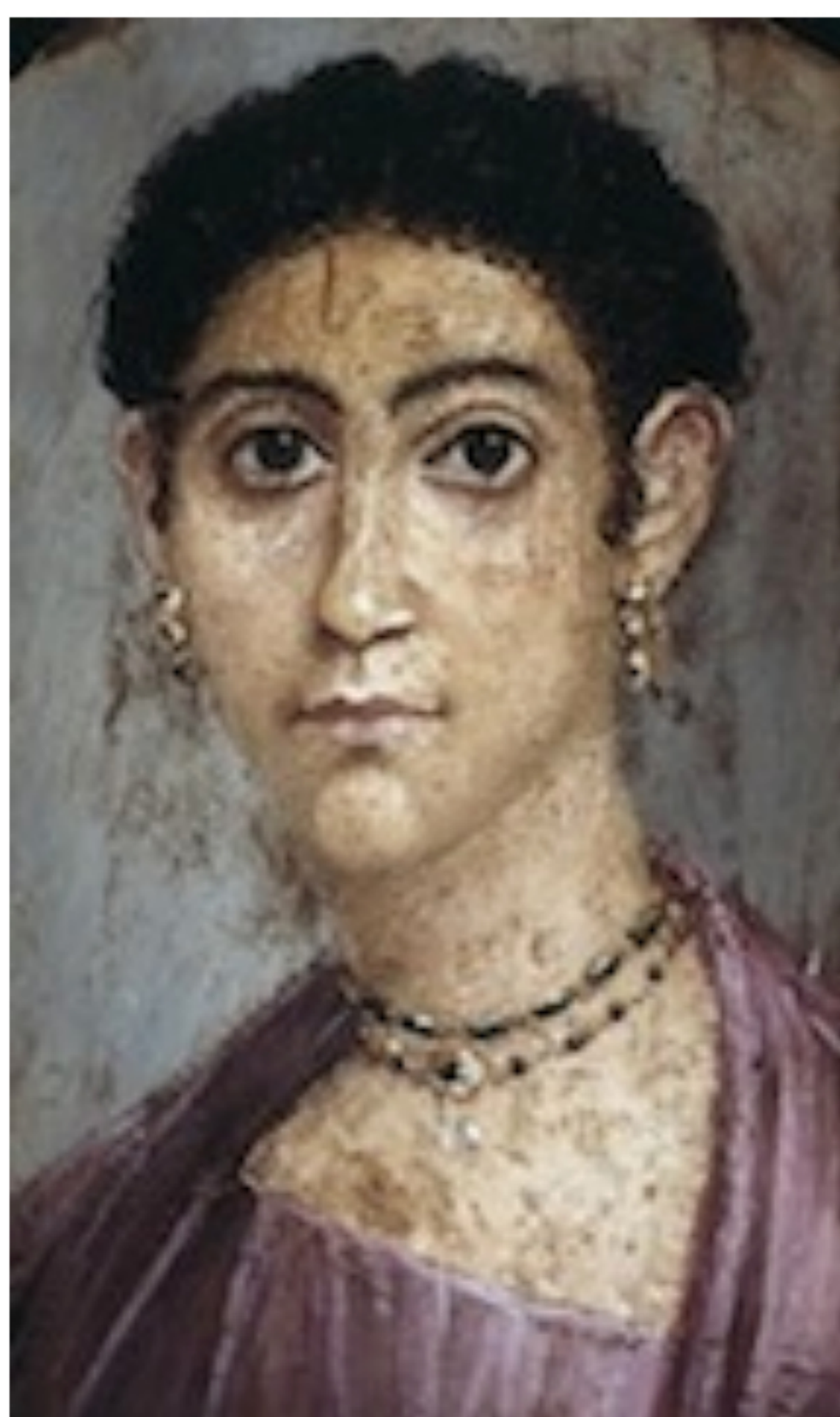
Further examples:

1 quid **dīcam?**

2 unde auxilium **petāmus?**

3 quō mē **vertam?**

4 utrum **abeāmus** an **maneāmus?**



Female portrait.

lūgēte, ō Venerēs Cupīdinēsque,
 et quantum est hominum venustiōrum!
 passer mortuus est meae puellae,
 passer, dēliciae meae puellae,
 quem plūs illa oculīs suīs amābat.
 nam mellītus erat suamque nōrat
 ipsam tam bene quam puella mātrem,
 nec sēsē ā gremiō illius movēbat,
 sed circumsiliēns modo hūc modo illūc
 ad sōlam dominam usque pīpiābat;
 quī nunc it per iter tenebricōsum
 illūc, unde negant redīre quemquam.
 at vōbīs male sit, malae tenebrae
 Orcī, quae omnia bella dēvorātis:
 tam bellum mihi passerem abstulistis.
 ō factum male! ō miselle passer!
 tuā nunc operā, meae puellae
 flendō turgidulī rubent ocellī.

5

10

15

Venerēs Cupīdinēsque	<i>gods and goddesses of love, Venuses and Cupids</i>
quantum est	<i>all the company (literally as much as there is)</i>
venustiōrum: venustus	<i>tender, loving</i>
passer	<i>sparrow</i>
mellītus	<i>sweet as honey</i>
nōrat = nōverat	
ipsam: ipsa	<i>mistress</i>
tam ... quam	<i>as ... as</i>
sēsē = sē	
gremiō: gremium	<i>lap</i>
circumsiliēns: circumsilire	<i>hop around</i>
usque	<i>continually</i>
tenebricōsum: tenebricōsus	<i>dark, shadowy</i>
quemquam: quisquam	<i>anyone</i>
vōbīs male sit	<i>curses on you</i>
Orcī: Orcus	<i>the Underworld, Hell</i>
ō factum male!	<i>Oh dreadful deed! (literally Oh dreadfully done!)</i>
miselle: misellus	<i>wretched little</i>
tuā ... operā	<i>by your doing, because of you</i>
turgidulī: turgidulus	<i>swollen</i>
rubent: rubēre	<i>be red</i>
ocellī: ocellus	<i>poor eye, little eye</i>

- 1 What has happened?
- 2 Who are asked to mourn in line 1? Why are they appropriate mourners on this occasion?
- 3 Is Catullus chiefly concerned about the death, or about something else?
- 4 Why does he speak as if he had been bereaved (**mihi**, line 15)?
- 5 Compare the two descriptions of the sparrow in (a) lines 8-10, (b) lines 11-12. Do they sound equally serious, or is one of the descriptions slightly comic? How serious is the poem as a whole?





nūllī sē dīcit mulier mea nūbere mālle
 quam mihi, nōn sī sē Iuppiter ipse petat.
 dīcit: sed mulier cupidō quod dīcit amantī,
 in ventō et rapidā scrībere oportet aquā.

nūllī	used as dative of nēmō
nōn sī	<i>not even if</i>
sed mulier ... quod dīcit = sed quod mulier ... dīcit	
cupidō: cupidus	<i>eager, passionate</i>
amantī: amāns	<i>lover</i>
rapidā: rapidus	<i>rushing, racing</i>

- 1 What does the woman say in lines 1-2? Why does the mention of Jupiter imply a compliment to Catullus?
- 2 What would be the best translation for the first **dīcit** in line 3?
 - a “She says”
 - b “She says so”
 - c “That’s what she *says*”
 - d “*That’s* what she says”
 - or none of these?
- 3 What comment does Catullus then make about the woman’s remark?
- 4 What is Catullus suggesting in lines 3-4? Is he being cynical or fair-minded?

dīcēbās quondam solum tē nōsse Catullum,
 Lesbia, nec prae mē velle tenēre Iovem.
 dīlēxī tum tē nōn tantum ut vulgus amīcam,
 sed pater ut gnātōs dīligit et generōs.
 nunc tē cognōvī: quārē etsī impēnsius ūror,
 multō mī tamen es vīlior et levior.
 quī potis est, inquis? quod amantem iniūria tālis
 cōgit amāre magis, sed bene velle minus.

5

nōsse = nōvisse

prae

instead of, rather than

tenēre

possess

vulgus

the ordinary man, the common man

amīcam: amīca

mistress, girlfriend

gnātōs = nātōs

quārē

and so

etsī

although, even if

impēnsius: impēnsē

strongly, violently

ūror: ūrere

burn (with passion)

levior: levis

worthless

quī potis est?

how is that possible? how can that be?

bene velle

like, be friendly

- 1 What statement by Lesbia does Catullus recall in lines 1-2? What were his feelings about her at that time, according to lines 3-4?
- 2 What is the point of the comparison in line 4?
- 3 Explain what Catullus means by **nunc tē cognōvī** (line 5). In what way has his discovery affected his feelings for Lesbia? Why has it had this effect?
- 4 Find examples in the poem where Catullus has placed contrasting words in positions which call attention to the contrast.

About the Language II: More About Relative Pronouns

A From Unit 3 onwards, you have met sentences in which forms of the pronoun **is** are used as antecedents of the relative pronoun **quī**:

is *quī nūper servus erat* nunc dīvitissimus est.

He *who was recently a slave* is now extremely rich.

id *quod mihi nārrāvistī* numquam patefaciam.

That *which you have told me* I shall never reveal.

Or, in more natural English:

I shall never reveal **what** *you have told me*.

dominus **eōs** pūniet *quī pecūniam āmīsērunt*.

The master will punish **those** *who lost the money*.

Notice that in these sentences the antecedent (in bold) comes *before* the relative clause (italicized).

Further examples:

1 id quod dīcis vērū est.

2 is quī rēgem vulnerāvit celeriter fūgit.

3 nūllum praemium dabitur eīs quī officium neglegunt.

B You have also met sentences like these, in which the antecedent comes *after* the relative clause:

quī auxilium mihi prōmīsērunt, **eī** mē iam dēserunt.

Those *who promised me help* are now deserting me.

quod potuimus, **id** fēcimus.

That *which we could do*, we did.

Or, in more natural English:

We did **what** *we could*.

Further examples:

1 quod saepe rogāvistī, ecce! id tibi dō.

2 quōs per tōtum orbem terrārum quaerēbam, eī in hāc urbe inventī sunt.

C In Stages 41-45 you have met sentences in which the antecedent is omitted altogether:

quod mulier dīcit amanti, in ventō scrībere oportet.

What a woman says to her lover should be written on the wind.

quī numquam timet stultus est.

He who is never frightened is a fool.

quī speciem amīcitiae praebent nōn semper fidēlēs sunt.

Those who put on an appearance of friendship are not always faithful.

Further examples:

1 quod suscēpī, effēcī.

2 quae tū mihi heri dedistī, tibi crās reddam.

3 quī multum habet plūs cupit.

4 quod sentīmus loquāmur.

5 quī rēs adversās fortiter patiuntur, maximam glōriam merent.



VI

ōdī et amō. quārē id faciam, fortasse requīris.

nescio, sed fierī sentiō et excrucior.

Do the first three words of this poem make sense? Does Catullus mean that he hates at some times and loves at others, or that he hates and loves simultaneously?

miser Catulle, dēsinās ineptīre,
et quod vidēs perīsse perditum dūcās.
fulsēre quondam candidī tibi sōlēs,
cum ventitābās quō puella dūcēbat
amāta nōbīs quantum amābitur nūlla.
ibi illa multa cum iocōsa fiēbant,
quae tū volēbās nec puella nōlēbat,
fulsēre vērē candidī tibi sōlēs.

5

nunc iam illa nōn volt: tū quoque impotēns nōlī,
nec quae fugit sectāre, nec miser vīve,
sed obstinātā mente perfer, obdūrā.

10

valē, puella. iam Catullus obdūrat,
nec tē requīret nec rogābit invītā.
at tū dolēbis, cum rogāberis nūlla.
scelesta, vae tē, quae tibi manet vīta?
quis nunc tē adībit? cui vidēberis bella?
quem nunc amābis? cuius esse dīcēris?
quem bāsiābis? cui labella mordēbis?
at tū, Catulle, dēstinātus obdūrā.

15

ineptīre	<i>be a fool</i>
perditum: perditus	<i>completely lost, gone forever</i>
dūcās: dūcere	<i>consider</i>
candidī: candidus	<i>bright</i>
ventitābās: ventitāre	<i>often go, go repeatedly</i>
nōbīs = mihi	<i>by me</i>
quantum	<i>as, as much as</i>
ibi	<i>then, in those days</i>
illa multa cum ... fiēbant = cum illa multa ... fiēbant	
iocōsa	<i>moments of fun, moments of pleasure</i>
vērē	<i>truly</i>
nunc iam	<i>now however, as things are now</i>
volt = vult	
impotēns	<i>being helpless, being powerless</i>
sectāre	<i>(imperative of sectārī) chase after</i>
perfer: perferre	<i>endure</i>
obdūrā: obdūrāre	<i>be firm</i>
nūlla: nūllus	<i>not at all</i>
scelesta: scelestus	<i>wretched</i>

vae tē!	<i>alas for you!</i>
bāsiābis: bāsiāre	<i>kiss</i>
labella: labellum	<i>lip</i>
mordēbis: mordēre	<i>bite</i>
dēstinātus	<i>determined</i>

- 1 Explain the advice which Catullus gives himself in lines 1-2. What English proverb corresponds to the idea expressed in line 2?
- 2 Does line 3 simply mean that it was fair weather? What effect is gained by the fact that lines 3 and 8 are almost identical?
- 3 Which word in line 9 contrasts with **quondam** (line 3)?
- 4 What future does Catullus foresee in lines 14-15?
- 5 On the evidence of lines 12-19, does Catullus seem capable of following his own advice? Give reasons for your view.
- 6 What is the mood of the poem? Sad, angry, bitter, determined, resigned? Does the mood change during the course of the poem? If so, where and in what way?

VIII



In the first four stanzas of this poem, given here in translation, Catullus describes the loyalty and friendship of Furius and Aurelius:

Furius and Aurelius, comrades of Catullus,
whether he journeys to furthest India,
whose shores are pounded by far-resounding
Eastern waves,

or whether he travels to soft Arabia,
to Persia, Scythia, or the arrow-bearing Parthians,
or the plains which are darkened by the seven mouths
of the river Nile,

or whether he crosses the lofty Alps,
visiting the scene of great Caesar's triumphs,
over the Rhine and the ocean, to Britain on the
edge of the world,

5

10

ready to join in any adventure,
whatever the will of the gods may bring,
carry a few bitter words
to my girl.

15

The poem's last two stanzas are Catullus' message:

cum suīs vīvat valeatque moechīs,
quōs simul complexa tenet trecentōs,
nūllum amāns vērē, sed identidem omnium
īlia rumpēns;

20

nec meum respectet, ut ante, amōrem,
quī illius culpā cecidit velut prātī
ultimī flōs, praetereunte postquam
tāctus arātrō est.



valeat: valēre	<i>thrive, prosper</i>	illius culpā	<i>through her fault,</i>
moechīs: moechus	<i>lover, adulterer</i>		<i>thanks to her</i>
complexa: complectī	<i>embrace</i>	cecidit: cadere	<i>die</i>
trecentōs: trecentī	<i>three hundred</i>	prātī: prātum	<i>meadow</i>
īlia: īlia	<i>groin</i>	ultimī: ultimus	<i>farthest, at the edge</i>
rumpēns: rumpere	<i>burst, rupture</i>		
respectet: respectāre	<i>look towards, count on</i>		

- 1 Why does Catullus spend so much of this poem describing Furius' and Aurelius' loyalty?
- 2 What is the gist of the message which he asks them to deliver?
- 3 What phrases or words in lines 17 and 19 remind you of other poems by Catullus that you have read?
- 4 "His final goodbye to Lesbia." Do you think this is an accurate description of the last two stanzas?

Practicing the Language

- A** Match each word in the top list with a word of opposite meaning taken from the bottom list.

For example: amor odium

amor, celeriter, dare, dēmittere, hiems, impedīre, incipere, lūgēre, multō, poena, salūs, tenebrae

tollere, adiuuāre, gaudēre, paulō, odium, perīculum, lūx, dēsinere, aestās, accipere, lentē, praemium

- B** In each pair of sentences, translate sentence **a**; then change it from a direct question to an indirect question by completing sentence **b** with the correct form of the present subjunctive active or passive, and translate again.

For example: **a** cūr semper errātis?

b dīcite nōbīs cūr semper

Translated and completed, this becomes:

a cūr semper errātis?

Why are you always wandering around?

b dīcite nōbīs cūr semper **errētis**.

*Tell us why **you are** always wandering around.*

The active and passive forms of the present subjunctive are given on pages 309-310. You may also need to consult the Complete Vocabulary to find which conjugation a verb belongs to.

1a ubi habitās?

b dīc mihi ubi

2a quō captīvī illī dūcuntur?

b scīre volō quō captīvī illī

3a quot fundōs possideō?

b oblītus sum quot fundōs

4a quid quaerimus?

b tibi dīcere nolumus quid

5a novumne templum aedificātur?

b incertus sum num novum templum

6a cūr in hōc locō sedētis?

b explicāte nōbīs cūr in hōc locō

C Complete each sentence with the correct word or phrase and then translate.



- 1** dēnique poēta (ad recitandum, ad dormiendum) surrēxit.
- 2** nūntius, celeriter (scrībendō, equitandō), mox ad castra pervēnit.
- 3** captīvī, quī nūllam spem (coquendī, effugiendī) habēbant, dēspērābant.
- 4** omnēs hospitēs in triclinium (ad cēnandum, ad pugnandum) contendērunt.
- 5** senex, quī procul ā marī habitābat, artem (nāvigandī, spectandī) numquam didicerat.
- 6** pater meus, dīligerter (labōrandō, bibendō), tandem magnās dīvitiās adeptus est.

Catullus and Lesbia

In Stage 42 you read two of Catullus' poems which showed that he could be tenderly serious or mockingly witty as the occasion demanded. Catullus was remarkable for his versatility in both subject matter and metrics. However, his chief claim to fame comes from his love poetry. Before Catullus, Roman writers had not considered the exploration of personal relationships a proper topic for serious poetry. Many of Catullus' most passionate poems are to a woman he called Lesbia.

Catullus followed the Roman literary convention of protecting the identity of the woman by using a pseudonym, while ensuring that both the real and the imaginary names had the same metrical beat. The use of the name "Lesbia" is complimentary: it refers to the Greek island of Lesbos where, in the seventh century B.C., a famous Greek poetess, Sappho, wrote Greek love poetry and ran a school for young women. So the name "Lesbia" connotes female intelligence and emancipation as well as establishing the woman in the context of the long tradition of love poetry.

The real identity of "Lesbia" is uncertain, but there are reasons for thinking that she was a woman named Clodia. Clodia came from the patrician family of the Claudii (who used a different spelling of their name) and was married to Quintus Caecilius Metellus Celer, a wealthy and distinguished noble. Clodia would probably have frequented the same fashionable society of intellectuals as Catullus. She appears to have been interested in politics, especially as they concerned her family; to have chosen an independent role in society, for example, by remaining single after the death of her husband; and to have had large, flashing brown eyes. Among negative rumors that circulated around her, she was said to have had several lovers, to have murdered her husband, and to have committed incest with her brother, the notorious Publius Clodius Pulcher. Clodia is graphically and unflatteringly portrayed by Cicero in his oration, *Pro Caelio* (Stage 46).



Venus, goddess of love.

Catullus' poems, whether about Lesbia or not, display an intensity of feeling and a mastery of different meters. These characteristics put Catullus' poetry firmly in the lyric genre. In Greek poetry this term applied originally to songs which were accompanied by music ("poetry sung to the lyre") and which expressed the personal sentiments of the poets, as distinct from the objectivity of, for example, epic or dramatic poetry. The adoption of the Greek lyric meters into Latin presented great difficulty. However, Catullus and, later, Horace were successful enough to become the two chief Roman lyric poets. Latin lyric poetry differed from Greek lyric in that it was written to be recited or read instead of sung to music. However, the Roman poets did continue the elements which still characterize lyric poetry in its wider meaning today: melodic poetry written in an intensely personal and direct style.



Mars and Venus.

Word Study

A Match the Latin word to the word which means approximately the same.

- | | | | |
|----------|----------|----------|-----------|
| 1 | mulier | a | frangere |
| 2 | rumpere | b | quamquam |
| 3 | flēre | c | fēmina |
| 4 | candidus | d | lacrimāre |
| 5 | etsī | e | clārus |

B Match the Latin word to the word which is most nearly opposite in meaning.

- | | | | |
|----------|----------|----------|-----------|
| 1 | tenuis | a | reficere |
| 2 | candidus | b | pretiōsus |
| 3 | rumpere | c | dēnsus |
| 4 | ōtium | d | obscūrus |
| 5 | vīlis | e | negōtium |

C Give a definition for the following derivatives of **rumpere**:

- 1** corruption
- 2** disruption
- 3** interruption
- 4** irruption
- 5** rupture
- 6** eruption
- 7** abrupt

Stage 45 Vocabulary Checklist



beātus, beāta, beātum	<i>prosperous, happy</i>
candidus, candida, candidum	<i>bright, shining</i>
etsī	<i>although, even if</i>
fās, n.	<i>(that which is morally) right, proper</i>
fleō, flēre, flēvī, flētum	<i>weep</i>
modo ... modo	<i>now ... now, sometimes ... sometimes</i>
mulier, mulieris, f.	<i>woman</i>
ōtium, ōtiī, n.	<i>leisure</i>
rumpō, rumpere, rūpī, ruptum	<i>break, split</i>
sēnsus, sēnsūs, m.	<i>feeling, sense</i>
tegō, tegere, tēxī, tēctum	<i>cover</i>
tenuis, tenuis, tenue	<i>thin</i>
vīlis, vīlis, vīle	<i>cheap</i>



Wall-painting of cupids playing.



ORATOR

Stage 46

If Clodia was indeed the Lesbia in Catullus' poems of Stage 45, he was not her only lover. She was also said to have had a relationship with the lively and talented Marcus Caelius Rufus. Later, when enemies of Caelius launched a prosecution against him, one of the charges was that he owed money to Clodia and that he had attempted to poison her.

To defend himself against these and other charges, Caelius turned to various friends, including Rome's leading orator, Cicero. Not only had Cicero known Caelius for many years, but he had a bitter and long-running feud with Clodia's brother, Clodius.

Some of the charges were dealt with by other speakers for the defense; Cicero's job was to deal with Clodia's allegation of theft and poisoning. He did this not with arguments and witnesses but by discrediting Clodia herself.

It is the second day of Caelius' trial, April 4th, 56 B.C. The prosecution has presented its case on the day before: the charge of **vīs** (*political violence*). There are actually five charges, the most important of which involves the death of some members of a delegation from Egypt. The last charge is the one involving Clodia, that Caelius tried to poison her and borrowed money from her when he was trying to kill an envoy from Alexandria.

Caelius himself spoke first in his defense, then Crassus (the multimillionaire and associate of Pompey and Julius Caesar), and now Cicero addresses the judges. As is usual, the trial is being held in the Forum with a **corōna** (*ring*) of spectators. It happens to be the first day of a holiday, the **Lūdī Megalēnsēs**, and Cicero opens by sympathizing with the judges kept busy on a holiday, and assuring them that instead of some horrific crime being involved, an estimable, honorable, and hard-working young man is on trial. According to Cicero, behind the attack on Caelius lie the resources of a harlot (**oppugnārī autem opibus meretriciīs**).

This is the direction of Cicero's defense: to address not the charges themselves, but the reputation of the person behind the charges.

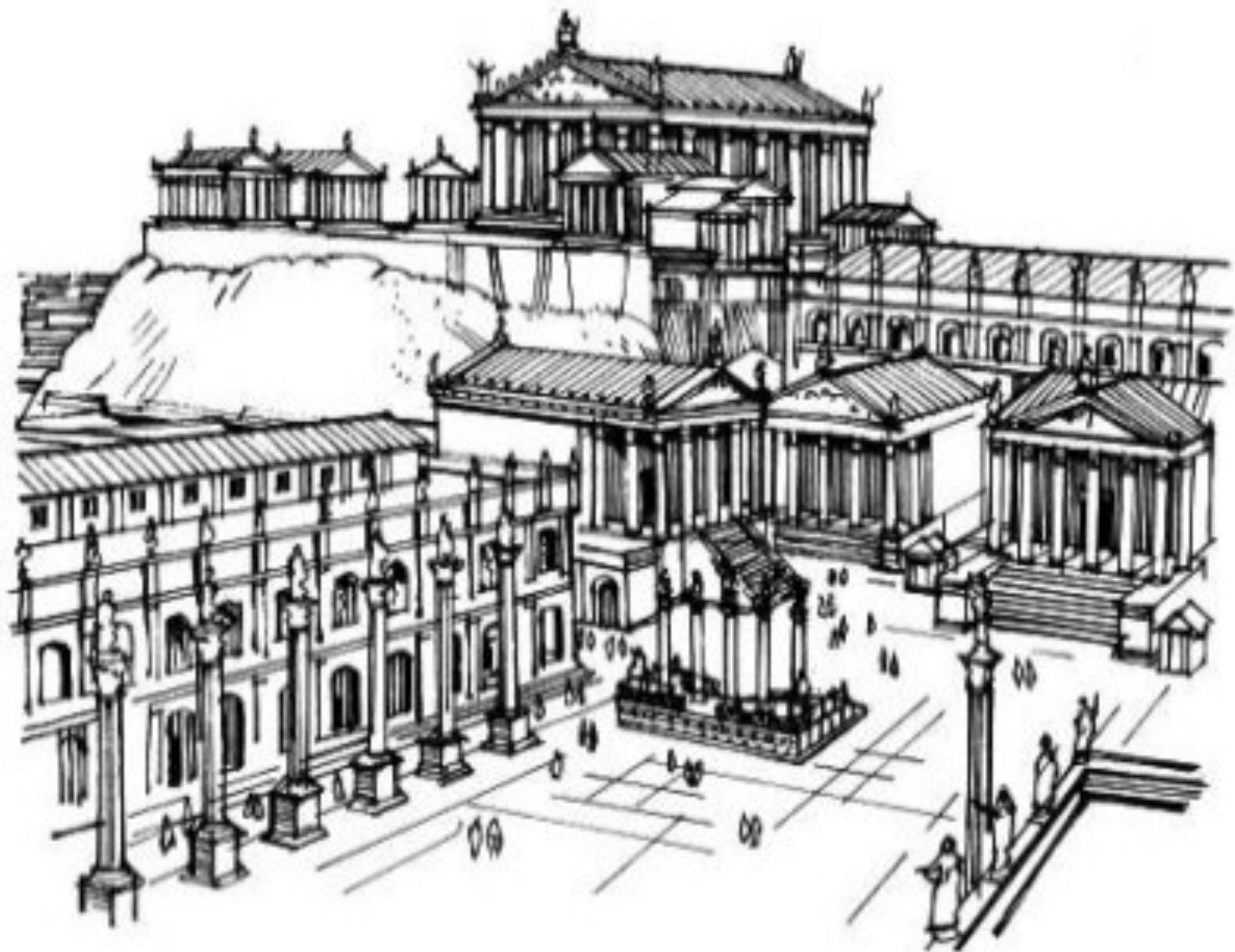
I



sunt autem duo crīmina, aurī et venēnī; in quibus ūna atque eadem persōna versātur. aurum sūmptum ā Clodiā, venēnum quaesītum quod Clodiae darētur, ut dīcitur. omnia sunt alia nōn crīmina sed maledicta, iurgī petulantis magis quam pūblīcae quaestiōnis.

“adulter, impudīcus, sequester” conviciū est, nōn accūsātiō.

nūllum est enim fundāmentum hōrum crīminum, nūllae sedēs; vocēs sunt contumēliōsae temere ab īrātō accūsātōre nūllō auctōre ēmissae.



persōna	<i>actor, character</i>	impudīcus	<i>shameless</i>
versātur: versārī	<i>be involved/engaged in</i>	sequester	<i>go-between, agent in bribery</i>
sūmptum = sūmptum est			
Clodiā	<i>mentioned by name here for the first time</i>	conviciū	<i>insult</i>
quaesītum = quaesītum est		fundāmentum	<i>basis</i>
maledicta:		sedēs	<i>foundation</i>
maledictum	<i>abusive word</i>	contumēliōsae:	
iurgī petulantis	<i>characteristic of an impudent quarrel</i>	contumēliōsus	<i>abusive</i>
quaestiōnis:		temere	<i>blindly, recklessly</i>
quaestiō	<i>investigation</i>	nūllō auctōre	<i>ablative absolute</i>
adulter	<i>adulterer</i>		

- 1 Why does Cicero say there is only one character involved? Why do you think Cicero uses the word *persōna* (which actually means mask)?
- 2 Cicero uses the words *crīmina*, *pūblīcae quaestiōnis*, *accūsātiō* to refer to what he thinks should be involved in a trial. What words does he use to show that, in his opinion, this is not really a serious trial at all?

hōrum duōrum crīminum videō auctōrem, videō fontem, videō certum nōmen et caput. aurō opus fuit; sūmpsit ā Clodiā, sūmpsit sine teste, habuit quamdiū voluit. maximum videō signum cuiusdam ēgregiae familiāritātis. necāre eandem voluit; quaesīvit venēnum, sollicitāvit quōs potuit, parāvit, locum cōstituit, attulit. magnum rūrsus odium videō cum crūdēlissimō discidiō exstitisse. rēs est omnis in hāc causā nōbīs, iūdicēs, cum Clodiā, muliere nōn solum nōbilī vērū etiam nōtā; dē quā ego nihil dīcam nisi depellendī crīminis causā.

5

sūmpsit	Caelius is the subject, but the emphasis is on Clodia
quamdiū	as long as
ēgregiae: ēgregius	remarkable
sollicitāvit: sollicitāre	entice
quōs	supply eōs
parāvit, attulit	supply venēnum
rūrsus	on the other hand
discidiō: discidium	disagreement, separation
exstitisse: exsistere	appear
depellendī: depellere	remove

- 1 The first sentence contains an example of a rhetorical device frequently used not just by Cicero, but by many speakers: **tricolon crēscēns**, or a list of three items or clauses increasing in length. What is its effect here?
- 2 What did Caelius need? In what way did he get this?
- 3 What did Caelius want to do? What steps did he take to do this?
- 4 Cicero makes two observations about these acts. What are these observations? How does he guide the listener to link these two observations?
- 5 What does Cicero conclude as a result of these observations? Why does he describe Clodia as both **nōbilī** and **nōtā**?
- 6 What does he assure us that he will not do? Given that he has just described her as **nōbilī** and **nōtā**, what irony could there be in his last statement of his intentions?
- 7 The sentences **aurō opus fuit ... voluit** and **necāre eandem ... attulit** are built up of a series of short, simple sections. What effect does this structure create? Why would Cicero want this effect?

sed intellegis prō tuā praestantī prudentiā, Cn. Domitī, cum hāc
 sōlā rem esse nōbīs. quae sī sē aurum Caeliō commodāsse nōn
 dīcit, sī venēnum ab hōc sibi parātum esse nōn arguit, petulanter
 facimus, sī mātrem familiās secus quam mātrōnārum sanctitās
 postulat nōmināmus. sin istā muliere remōtā nec crīmen ūllum nec
 opēs ad oppugnandum M. Caelium illīs relinquuntur, quid est
 aliud quod nōs patrōnī facere dēbeāmus, nisi ut eōs quī īnsectantur
 repellāmus? quod quidem facerem vehementius, nisi
 intercēderent mihi inimīcitiae cum istīus mulieris virō - frātrem
 voluī dīcere; semper hic errō. nunc agam modicē nec longius
 progrediar quam mē mea fidēs et causa ipsa cōget: nec enim
 muliēbrīs umquam inimīcitiās mihi gerendās putāvī, praesertim
 cum eā quam omnēs semper amīcam omnium potius quam
 cuiusquam inimīcam putāvērunt.

5

10

prō	<i>in accordance with</i>
praestantī: praestāns	<i>distinguished</i>
Cn. Domitī: Gnaeus Domitius	(president of the court)
quae = Clodia	
commodāsse = commodāvisse: commodāre	<i>give, supply</i>
arguit: arguere	<i>show, prove</i>
petulanter	<i>rudely</i>
mātrem familiās: māter familiās	<i>mother of the household</i>
secus quam	<i>other than</i>
sin	<i>but if</i>
opēs	<i>means, power</i>
illīs	<i>refers to the prosecutors</i>
quid est aliud quod	<i>what else is there that</i>
patrōnī: patrōnus	<i>defender, advocate</i>
īnsectantur: īnsectārī	<i>pursue, censure</i>
quod ... facerem ... nisi	<i>I would be doing this ... if ... not</i>
quod	<i>refers to the nisi ... repellāmus clause</i>
intercēderent: intercēdere	<i>intervene, oppose</i>
inimīcitiae: inimīcitia	<i>enmity (plural, with singular meaning)</i>
modicē	<i>with moderation, moderately</i>
fidēs	<i>sense of responsibility (to his client)</i>
muliēbrīs = muliēbrēs: muliēbris	<i>of a woman, womanly</i>

-
- A**
- 1 In what way does Cicero flatter Gnaeus Domitius?
 - 2 Cicero says he would be acting inappropriately (**petulanter facimus**) if Clodia were not doing two things. What are those two things?
 - 3 In what would the lack of propriety lie?
 - 4 What might cause the collapse of the charge and power to attack Caelius? In that case, what would be the only recourse left to the defense?
 - 5 What reason does Cicero give for not acting more vehemently?
 - 6 What does Cicero intend to do?
 - 7 What has he never thought he should do?
 - 8 How does he describe Clodia in the last sentence?
- B**
- 1 In what ways is Cicero claiming to uphold **mātrōnārum sanctitās** by possibly appearing to act **petulanter**?
 - 2 Cicero ends the sentence **sin istā muliere remōtā ... repellāmus** with a rhetorical question. What is its effect?
 - 3 He says **semper hic errō**. Has he made a mistake? What does he achieve by admitting such a mistake?
 - 4 In Part **II**, lines 2-4, explore the ways in which this passage may refer to Cicero's use of the two adjectives: **nōbilī** and **nōtā**.
 - 5 In the last sentence of Part **III**, how does Cicero imply that he is a man of honor and integrity? Suggest what tone of voice he would use for this sentence.

About the Language: More About Ellipsis

- A** From Unit 1 onwards, you have met sentences like these, containing various forms of the verb **esse** (*to be*):

nihil tam ferōx **est** quam leō.
Nothing is as ferocious as a lion.

postrīdiē discessī; sed iter longum et difficile **erat**.
I left the next day; but the journey was long and difficult.

- B** Sometimes, however, the various forms of **esse** are omitted, especially in poetry or fast-moving narrative. In more recent Stages, you have met sentences like these:

caelum undique et pontus.
On every side was sky and sea.

dispice an necessārium putēs mittere hūc mensōrem.
Consider whether you think it is necessary to send a surveyor here.

nec enim muliēbrīs umquam inimīcitiās mihi gerendās putāvī.
For I thought I should never carry on enmities with women.

- C** Further examples:

- 1 nihil tam terribile quam incendium.
- 2 subitō Domitia fragōrem audīvit; deinde longum silentium.
- 3 iam hōra diēi prīma; sed adhūc obscūra lūx.
- 4 cīvēs ad portum ruēbant; tantus mortis timor.
- 5 nunc ratiōnēs Prūsensium excutiō; quod magis et magis necessārium intellegō.
- 6 nescio utrum pūblicīs servīs ūtar, quod adhūc factum, an mīlitibus.
- 7 sciēbam tē ratiōnem itineris probātūrum, cuius causa erat pietās.

In Parts **IV** and **V**, Cicero addresses Clodia herself (**ex ipsā quaeram**), and he does it by pretending to be speaking as one of her famous ancestors. She and her brother, Clodius, were members of the old and famous patrician family of the Claudii. Because Clodius wanted to run for the tribunate (for which only plebeians were eligible), he had himself transferred into a plebeian branch of the family. He and his sisters used the popular or plebeian form of the Claudian name: Clodius. When Cicero says he will speak in the character (**persōna**) of a Claudian ancestor (someone all the judges and people in the corōna would know about), he is using the rhetorical device of **prosōpopoeia**, where an orator would imagine someone else speaking the lines, and would change his tone and expression to suit this imaginary person.

IV



sed tamen ex ipsā quaeram prius utrum mē sēcum severē et
graviter et priscē agere mālit, an remissē et lēniter et urbānē. sī illō
austerō mōre ac modō, aliquis mihi ab īnferīs excitandus est ex
barbātīs illīs, nōn hāc barbulā quā ista dēlectātur sed illā horridā
quam in statuīs antīquīs atque imāginibus vidēmus, quī obiurget
mulierem et quī prō mē loquātur nē mihi ista forte suscēnseat.
exsistat igitur ex hāc ipsā familiā aliquis ac potissimum Caecus ille;
minimum enim dolōrem capiet quī istam nōn vidēbit. quī profectō,
sī exstiterit, sīc aget ac sīc loquētur: mulier, quid tibi cum Caeliō,
quid cum homine adulescentulō, quid cum aliēnō? cūr aut tam
familiāris fuistī ut aurum commodārēs, aut tam inimīca ut
venēnum timērēs? nōn patrem tuum vīderās, nōn patruum, nōn
avum, nōn proavum, nōn abavum, nōn atavum audierās cōsulēs
fuisse?

5

10

prius	<i>first (adv.)</i>
priscē	<i>in the old-fashioned manner, strictly</i>
remissē	<i>mildly</i>
austerō: austerus	<i>harsh, severe</i>
īnferīs: īnferī	<i>the dead</i>
barbātīs: barbātus	<i>bearded</i>
barbulā: barbula	<i>a little beard</i>
horridā: horridus	<i>rough, shaggy</i>
imāginibus: imāgō	<i>death mask (worn by members of the family at Roman funerals)</i>
obiurget: obiurgāre	<i>scold, rebuke</i>
suscēnseat: suscēnsēre	<i>be angry</i>
exsistat: exsistere	<i>stand out</i>

potissimum
Caecus

especially

Appius Claudius Caecus (What does Caecus mean?), ancestor of Clodia, censor in 312, builder of the Appian Way, and the man who persuaded the senate not to make peace with Pyrrhus in 279 B.C.

profectō

really, surely

quid tibi cum Caeliō

what do you have to do with Caelius?

(colloquial expression
frequent in comedy)

adulescentulō:

adulescentulus

very young

aliēnō: aliēnus

not related to, a stranger

familiāris

intimate, friendly

patruum: patruus

uncle

patruum ... atavum

are all accusative after **audierās**

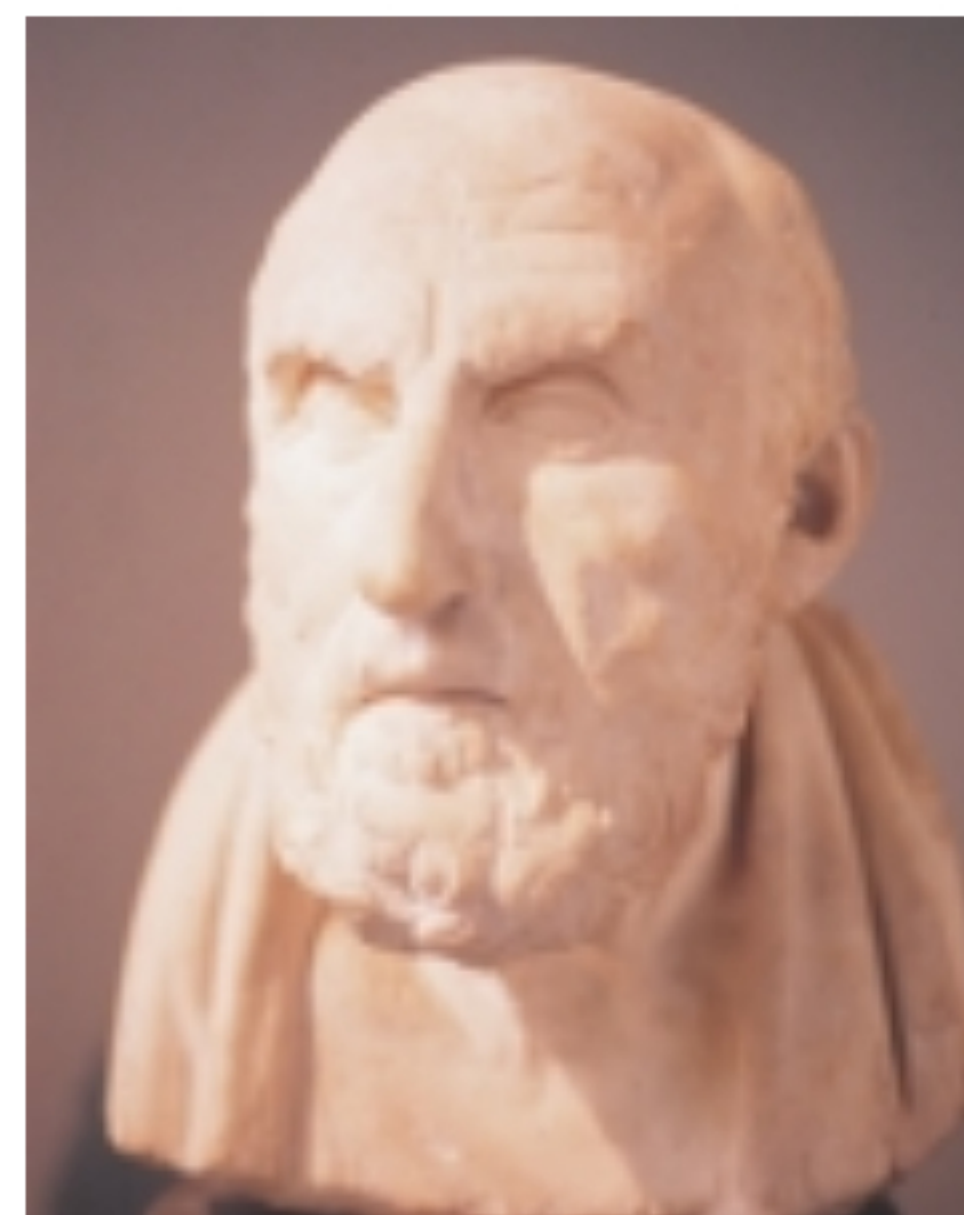
proavum ...

great-grandfather ...

abavum ... atavum

great-great-grandfather ...

great-great-great-grandfather



A bust of an old man.

- A**
- 1 What choice does Cicero give Clodia (**ipsā**)?
 - 2 What must Cicero do if Clodia chooses the first possibility?
 - 3 What distinction does Cicero make between people who are **barbātī** and those who have a **barbula**?
 - 4 Where might people at the time of the trial see **barbātī**?
 - 5 What would be the purposes of summoning such a person **ab īnferīs**?
 - 6 Whom does Cicero choose to speak for him? Why does he do this (lines 7-8)?
 - 7 What three questions does he imagine him asking Clodia?
- B**
- 1 Which adverbs in the first sentence could be applied to Clodia's bushy-bearded ancestors?
 - 2 Cicero makes a joke in line 8. What other examples can you find in the speech where Cicero's aim is to entertain his listeners as he tries to persuade them? He is speaking, after all, on a holiday.
 - 3 Cicero says that he will use the Caecus persona **nē mihi ista forte suscēseat**. Explain why he may or may not expect her to be angry. Why would he draw attention to the possibility of anger before voicing the rebuke in lines 9-14?

Cicero, in the character of Appius Claudius Caecus, continues addressing Clodia and refers to her marriage to Quintus Metellus. The Metelli were another famous family in Roman history. Clodia's husband had died suddenly (in 59 B.C.), and there was a rumor that she had poisoned him.

nōn dēnique modo tē Q. Metellī mātrimōnium tenuisse sciēbās,
clārissimī ac fortissimī virī patriaeque amantissimī, quī simul ac
pedem līmine extulerat, omnīs prope cīvīs virtūte, glōriā, dignitāte
superābat? cum ex amplissimō genere in familiam clārissimam
nūpsissēs, cūr tibi Caelius tam coniūctus fuit? cognātus, adfīnis,
virī tuī familiāris? nihil eōrum. quid igitur fuit nisi quaedam
temeritās ac libīdō? nōne tē, sī nostrae imāginēs virīlēs nōn
commovēbant, nē prōgeniēs quidem mea, Q. illa Claudia,
aemulam domesticae laudis in glōriā muliēbrī esse admonēbat,
nōn virgō illa Vestālis Claudia quae patrem complexa
triumphantem ab inimicō tribūnō plēbēī dē currū dētrahī passa
nōn est? cūr tē frāterna vitia potius quam bona paterna et avita et
usque ā nōbīs cum in virīs tum etiam in fēminīs repetīta mōvērunt?
ideōne ego pacem Pyrrhī dirēmī ut tū amōrum turpissimōrum
cotīdiē foedera ferīrēs, ideō aquam addūxī ut eā tū incestē ūterēre,
ideō viam mūnīvī ut eam tū aliēnīs virīs comitāta celebrārēs?

5

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pedem ... extulerat	<i>had set foot</i>
omnīs ... cīvīs = omnēs ... cīvēs	
cognātus	<i>relative (by birth)</i>
adfīnis	<i>relative (by marriage)</i>
virī: vir	<i>husband</i>
familiāris	<i>close friend</i>
temeritās	<i>indiscretion, rashness</i>
libīdō	<i>desire, passion</i>
tē	object of commovēbant and admonēbat
virīlēs: virīlis	<i>masculine, manly</i>
prōgeniēs	<i>descendant</i>
Q. illa Claudia	<i>the famous Quinta Claudia (who helped receive the Magna Mater goddess in Rome, 204 B.C.)</i>
aemulam: aemulus	<i>rival</i>
virgō illa Vestālis Claudia	<i>the famous Vestal Virgin Claudia</i>
complexa: complectī	<i>embrace</i>
triumphantem: triumphāre	<i>celebrate a triumph</i>
plēbēī: plēbēs = plēbs	

avita: avitus	<i>belonging to a grandfather</i>
cum ... tum	<i>both ... and</i>
repetita: repetere	<i>repeat</i>
dirēmi: dirimere	<i>break off</i>
foedera ferirēs	<i>strike bargains (foedus can also mean a political treaty)</i>
aquam	<i>the Appian Aqueduct, the first Roman aqueduct</i>
incestē	<i>unchastely</i>
ūterēre = ūterēris	
viam	<i>the Appian Way</i>
mūnīvi: mūnīre	<i>build</i>
comitāta: comitāre	<i>accompany</i>
celebrārēs: celebrāre	<i>fill, frequent</i>

- A**
- 1 How does Caecus praise Clodia's husband, Quintus Metellus?
 - 2 What point does he make about the families of both Clodia and Metellus when he speaks directly to her?
 - 3 What questions does Caecus ask about Caelius (lines 5-6)?
 - 4 What two Latin words does he use to describe the relationship of Caelius and Clodia?
 - 5 When Caecus suggests (lines 7-8) that Clodia is unaffected by these questions from her male ancestors, what two persons does he call on to speak to her?
 - 6 What advice is the first person imagined to have given?
 - 7 What do we learn about the second ancestor (lines 10-12)?
 - 8 What contrasts does Caecus draw between her brother and her ancestors, of both sexes?
 - 9 What statements does Caecus make by asking a series of rhetorical questions in the last sentence? What is the effect of repeating the same word (**ideō**) at the beginning of each clause? This device is called **anaphora**.

- B** 1 The ties of family and tradition were important to the Romans. In what ways does Cicero emphasize these two concepts in Parts IV and V? Why does he emphasize them so much?
- 2 In what way does Cicero continue the themes of **mātrōnārum sanctitās** (III) and of a woman who is both **nōbilī** and **nōtā** (II) in IV and V?
- 3 Caecus reminds Clodia (**tē** in line 7) that she has great ancestors of the past, both **imāginēs virīlēs** and **imāginēs muliēbrēs**. However, she seems more affected by the current actions of her brother (**frāterna vitia**). In other words, Caecus has presented his argument in a balanced antithesis. What does Cicero achieve by this presentation?
- 4 The sentence describing the Vestal Claudia displays the rhetorical device of **synchysis** or interlocked word order: **quae patrem complexa triumphantem**. What is the effect of this device here?
- 5 Cicero is acting out the part of Caecus. By giving a series of rhetorical questions, directed at Clodia, questions for which not only Caecus but court procedure itself would not expect an answer, what has Cicero, the lawyer, achieved?

VI



sed quid ego, iūdicēs, ita gravem persōnam indūxī ut verear nē sē
īdem Appius repentē convertat et Caelium incipiat accūsāre illā
suā gravitatē cēnsōriā? sed vīderō hoc posterius atque ita, iūdicēs,
ut vel sevērissimīs disceptātōribus M. Caelī vītā mē probātūrum
esse cōnfīdam. tū vērō, mulier - iam enim ipse tēcum nūllā persōnā
introducā loquor - sī ea quae facis, quae dīcis, quae īnsimulās,
quae molīris, quae arguis, probāre cōgitās, ratiōnem tantae
familiāritātis, tantae cōnsuētūdinis, tantae coniūctiōnis reddās
atque expōnās necesse est. accūsātōrēs quidem libīdinēs, amōrēs,
adulteria, Bāiās, actās, convivia, comissātiōnēs, cantūs,
symphōniās, nāvigia iactant, īdemque significant nihil sē tē invītā
dīcere. quae tū quōniam mente nescio quā effrēnātā atque
praecipitī in forum deferri iūdiciumque voluistī, aut diluās oportet
ac falsa esse doceās aut nihil neque crīminī tuō neque testimoniō
crēdendum esse fateāre.

5

10

15

quid	<i>why</i>
indūxī: indūcere	<i>put on, bring in</i>
cēnsōriā: cēnsōrius	<i>ensorious, of a censor</i>
vīderō: vidēre	<i>see to (it)</i>
posterius	<i>afterwards</i>
ut	introduces a result clause after ita
vel	<i>even</i>
disceptātōribus: disceptātor	<i>judge</i>
probātūrum esse: probāre	<i>make acceptable, recommend</i>
īnsimulās: īnsimulāre	<i>charge, accuse</i>
molīris: molīrī	<i>set in motion</i>
arguis: arguere	<i>declare, allege</i>
familiāritātis: familiāritās	<i>intimacy</i>
cōnsuētūdinis: cōnsuētūdō	<i>companionship</i>
coniūctiōnis: coniūctiō	<i>connection</i>
accūsātōrēs ... iactant	<i>accusers hurl/bring up</i>
Bāiās: Bāiae	<i>resort at Baiae (in Campania)</i>
actās, convivia, comissātiōnēs,	<i>beach parties, banquets, drinking parties,</i>
cantūs, symphōniās, nāvigia	<i>singing, concerts, pleasure boats</i>
tē invītā	ablative absolute
quae	refers to the list of activities in the previous sentence
nescio quā: nescio quī	<i>some kind of (literally I don't know what)</i>
effrēnātā: effrēnātus	<i>unbridled, unrestrained</i>
diluās: diluere	<i>remove</i>
fateāre = fateāris: fatērī	<i>confess, admit</i>

- A**
- 1 What does Cicero have to fear from adopting the persona of Caecus?
 - 2 How does he think he will deal with this?
 - 3 How does he address Clodia in lines 5-6?
 - 4 What does he think she may consider recommending (**probāre cōgitās**)? If so, what must she do?
 - 5 What list of questionable activities have the **accūsātōrēs** brought into court? What additional information do the words **nihil tē invītā dīcere** provide about this list?
 - 6 What does Clodia need to do now?

- B**
- 1 What does Cicero achieve by taking off the mask in lines 5-6?
 - 2 What rhetorical device does Cicero use in lines 6-7? (See Part V: A 9.) He also makes use of asyndeton, i.e. lack of conjunctions. Comment on the effect of both these devices.
 - 3 Why do you think the prosecution introduced the list of questionable activities in lines 9-11? What does Cicero suggest was Clodia's mental state in agreeing to such statements?
 - 4 In what way has Cicero trapped Clodia in the last sentence?

In the rest of the speech, Cicero continues the drama by speaking in the character of Clodia's brother and also as an indulgent father in comedy when he addresses Caelius. By the time he has reached the peroration (conclusion), Caelius is presented as an honorable and hard-working young man, the victim of resentment and jealousy, and most unjustly accused. He was acquitted.

Writers make no mention of Clodia after this for some time, not even in reporting her brother's murder in 52 B.C. However, she crops up again in, of all places, the letters of Cicero. In 45 B.C., Cicero was considering buying her house and gardens beside the Tiber. He mentions the transaction more than once to his friend, Atticus, and appears to have no hesitation in doing business with her. This last picture is of a wealthy, independent woman administering her own estates. One would like to know more.



The Temple of Vesta.

Practicing the Language

A Translate each sentence; then, referring if necessary to the table of nouns on pages 294-295 and to the Complete Vocabulary, change the number of the words in boldface (i.e. change singular words to plural, and plural words to singular) and translate again.

- 1 centuriō barbarōs **catēnīs** vīnxit.
- 2 fūr monitum **amīcī** timēbat.
- 3 sacerdos ad **templa** ambulābat.
- 4 multitūdō artem **gladiātōris** mīrābātur.
- 5 pāstōrēs strepitum **canum** audīvērunt.
- 6 puer cum **ancillīs** et **iuvenibus** stābat.
- 7 **mercātōrī** pecūniam trādīdit.
- 8 ego callidior **meīs** inimīcīs sum.

B Using Parts **I-III** on pages 234-237 as a guide, translate the following sentences into Latin. You will need to make changes in the endings of some of Cicero's original words.

- 1 Caelius took the gold from Clodia, as it is said.
- 2 Caelius, did you search for poison in order to give it to Clodia?
- 3 If Caelius prepared the poison, I see the sign of a great hatred.
- 4 Cicero was speaking in order to remove the charge.
- 5 With that woman removed, no means will be left to attack Marcus Caelius.
- 6 Cicero would have taken stronger action if his enmity with that woman's brother had not intervened.

C Translate each pair of sentences; then replace the word in boldface with the correct form of the relative pronoun **quī**, using the table in Section H on page 303 and adjusting the word order if necessary so that the relative pronoun comes at the beginning of the second sentence; then translate again. Do not join the two sentences together, but translate the relative pronoun as a connecting relative, i.e. as **he, she, it, this**, etc. If necessary, check the gender of the word in boldface.

For example: in mediā urbe stābat **templum**. simulatque templum intrāvī, attonitus cōstitī.

*In the middle of the city stood a **temple**. As soon as I entered the temple I halted in amazement.*

This becomes: in mediā urbe stābat templum. **quod** simulatque intrāvī, attonitus cōstitī.

In the middle of the city stood a temple. As soon as I entered it, I halted in amazement.

- 1 subito appāruērunt duo lupī. cum **lupōs** vīdissent, pāstōrēs clāmōrem sustulērunt.
- 2 agricola uxōrem monuit ut fugeret. **uxor** tamen obstinātē recūsāvit.
- 3 rēx epistulam celeriter dictāvit. cum servus **epistulam** scrīpsisset, nūntius ad Imperātōrem tulit.
- 4 fūr ātrium tacitē intrāvit. **fūre** vīsō, canis lātrāvit.
- 5 Quīntus Salviō appropinquāvit. **Salvium** perfidiae accūsāvit.
- 6 “ubi est pecūnia mea?” rogāvit mercātor. nēmō **mercātōrī** respondēre audēbat.
- 7 hominēs clāmāre coepērunt. clāmōribus **hominum** excitātus, surrēxī.
- 8 crās pontifex sacrificium faciet. ut **sacrificium** videās, tē ad templum dūcam.



The Temple of Castor and Pollux.

Oratory

In Stage 40 you read that, during Cicero's time, there were different permanent criminal courts in Rome to deal with specific crimes such as extortion, treason, embezzlement, or electoral bribery. The trials of such crimes committed by the upper classes were held by courts called the **quaestiōnēs**. Cicero, in defending Caelius, would have spoken at the court which tried cases **dē vī**, that is, crimes involving violence and intimidation.

Although precise information about trial procedure is scanty, we can piece together enough details to imagine a typical court scene. Legal cases were heard in a variety of places in Rome. Court cases concerning Roman citizens were held in the open air in the Forum Rōmānum near the Temple of Castor and Pollux. This was the venue for the Caelian case. The presiding magistrate, the **praetor urbānus**, would sit on an elevated tribunal. The **iūdicēs**, the jurors, who had been selected by the drawing of lots (**sortitiō**), would sit on benches set up on the paving of the Forum. Both the plaintiff and the defendant would be surrounded by their influential friends. The accuser and his supporters would speak and produce their evidence, followed by the accused and his counsel. At the back would stand the circle (**corōna**) of curious spectators, noisily commenting on everything. When the speeches on both sides were finished, the jury considered its verdict, using voting tablets marked C (**condemnō**) and A (**absolvō**). Then the presiding magistrate would deliver the sentence. There was no appeal.

The central figure in all this was the **ōrātor**. In the Roman legal system the **iūris cōsultus** was the man who studied the legal aspects of the case and gave his opinion. The orator (from **ōrāre**) was the person who presented the case in court. Although he did have to have a sound knowledge of the law, the orator would, in addition, carefully prepare every detail of his speech, for expression and delivery. The orator, allowed a latitude for the dramatic that would seem excessive today, depended largely for his success on his voice, his gestures, and the eloquence of his language.

The lawyer Marcus Tullius Cicero (see also Stage 40) was particularly famous for his ability to arouse the emotions of the jurors and spectators. For this reason he was often asked to give the concluding speech in a defense case, as he did in the *Pro Caelio*. Cicero was the first Roman to rise to the highest rank of Roman politics, not through noble birth or military success, but through oratory alone. Thanks to a thorough education in law, philosophy, and oratory, and to the talent he had as a public speaker, he was able to emerge, even though a **novus homō**, into places generally open only to people whose families had previously held high office. For him, oratory was an art in itself; he took pride in being able to construct an argument to suit any case; and he wrote three valuable works on rhetorical subjects. In one of these, *De Oratore*, he writes:

Who is the man who gives people a thrill? Whom do they stare at in amazement while he speaks? Who is interrupted by applause? Who is thought to be a god among men? It is those men whose speeches are clear, explicit and full. It is those men who illuminate both subject and language and who, in their delivery, achieve a rhythm and a cadence - that is, those whose style I call artistic.

This is Cicero's definition of an orator. You have already read about the important role rhetoric had in higher education and, therefore, its great influence on all forms of Latin literature. For the Romans the original aim of rhetoric was to give effectiveness to public speaking. It was a manner of effectively organizing material for the presentation of facts and ideas in clear, attractive, and, most importantly, convincing language. Decisions in Roman law courts were based not so much on careful attention to the legal details as on the orator's impact. Many of the rhetorical elements that Cicero used to sway the jurors are evident in the passages from the *Pro Caelio* in this Stage.



Word Study

A Match the Latin word to its synonym.

- | | |
|--------------------|---|
| 1 afferent | a causing distaste |
| 2 vitiate | b vileness; depravity |
| 3 profess | c formed by a compact |
| 4 egregious | d fundamental reasons |
| 5 rationale | e make imperfect; debase |
| 6 repellent | f remarkably bad; flagrant |
| 7 federal | g bringing to a central point |
| 8 turpitude | h to make an open declaration |
| 9 argument | i reason(s) offered for or against something |

B Give a definition for each of the following derivatives from **sūmere**:

- 1** consume
- 2** resumption
- 3** resumé
- 4** presumption
- 5** unassuming
- 6** sumptuous



View over Rome, with the Palatine and the Forum in the foreground.

Stage 46 Vocabulary Checklist



afferō, afferre, attulī, adlātum

arguō, arguere, arguī, argūtum

commodō, commodāre, commodāvī, commodātum

ēgregius, ēgregia, ēgregium

expōnō, expōnere, exposuī, expositum

exsistō, exsistere, exstitī, exstitum

fateor, fatērī, fassus sum

foedus, foederis, n.

glōria, glōriae, f.

imāgō, imāginis, f.

inimīcitia, inimīcitiae, f.

potius quam

prōgredior, prōgredī, prōgressus sum

quamdiū

ratio, rationis, f.

repellō, repellere, reppulī, repulsum

sūmō, sūmere, sūmpsī, sūmptum

turpis, turpis, turpe

vitium, vitii, n.

bring, report

declare, show, prove

give, supply

remarkable, outstanding, excellent

set out, explain; unload

appear, emerge, stand out

admit, confess

treaty, agreement, bargain

glory, fame

image, statue, ghost

enmity, hostility

rather than

proceed, advance

as long as

reason, accounting

repel, push back

take

shameful, disgraceful

sin, fault, vice



The Via Appia



DIDO ET AENEAS

Stage 47

The action of Vergil's *Aeneid* begins **in mediās rēs**. Some years have passed since Troy was captured and destroyed by the Greeks. Aeneas and his dwindling company of followers have been wandering over the seas looking for a western land in which to build a New Troy. When the *Aeneid* opens, the Trojans have been driven by a violent storm onto the shore of North Africa near Carthage. The Trojans land and make their way to Carthage, a city being built by Phoenician settlers under the direction of their queen, Dido, herself a refugee from her native Tyre.

I Aeneas Sees Carthage



mīrātur mōlem Aenēās, māgālia quondam,
mīrātur portās strepitumque et strāta viārum.
īstant ardentēs Tyriī: pars dūcere mūrōs
mōlīrīque arcem et manibus subvolvere saxa,
pars optāre locum tectō et conclūdere sulcō;
iūra magistrātūsque legunt sanctumque senātum.
hīc portūs aliī effodiunt; hīc alta theātrīs
fundāmenta locant aliī, immānīsque columnās
rūpibus excīdunt, scaenīs decora alta futūrīs.

5

“ō fortūnātī, quōrum iam moenia surgunt!”
Aenēās ait et fastīgia suspicit urbis.

10

mōlem: mōlēs	<i>the building; the city</i>	optāre	<i>choose, select</i>
māgālia:		tectō: tectum	<i>roof; house</i>
māgālia	<i>huts</i>	conclūdere	<i>enclose</i>
quondam	<i>once, some time ago</i>	sulcō: sulcus	<i>furrow, ditch</i>
strāta: strātum	<i>pavement</i>	iūra: iūs	<i>law</i>
īstant: īstāre	<i>press on</i>	effodiunt: effodīre	<i>dig</i>
ardentēs:		fundāmenta:	
ardēns	<i>eager, eagerly</i>	fundāmentum	<i>foundation</i>
Tyriī: Tyrius	<i>Tyrian; Carthaginian</i>	locant: locāre	<i>locate</i>
pars ... pars	<i>some ... others</i>	immānīs = immānēs:	
dūcere	<i>extend</i>	immānis	<i>huge</i>
mōlīrī	<i>make</i>	rūpibus: rūpēs	<i>cliff</i>
arcem: arx	<i>citadel, fortress</i>	excīdunt: excīdere	<i>cut out</i>
subvolvere	<i>roll up</i>	decora: decus	<i>ornament</i>
		moenia: moenia	<i>city walls, city</i>
		fastīgia: fastīgium	<i>roof-top, roof</i>
		suspicit: suspicere	<i>look up at</i>

- A 1 What is Aeneas' reaction on seeing Carthage? What four items initially impress him (lines 1–2)?
- 2 In lines 3–4 what are the Carthaginians doing? In lines 5–6? In lines 7–9?
- 3 Why does Aeneas call the Carthaginians **fortūnātī** (line 10)?
- B 1 What overall impression of Carthage do all the visual images in lines 1–9 convey?
- 2 Find and examine the effect of the following stylistic devices: repetition, word order, alliteration, historical present tense, use of direct speech.
- 3 Scan lines 1 and 10. How does the rhythm of each of these lines reinforce the meaning in each line?



Dido welcomes Aeneas with a banquet.

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Dido welcomes Aeneas with a banquet.



Map showing the voyage of Aeneas.

II Dido's Passion



Dido offers the Trojans hospitality and security. Then, overcome by the power of the gods (in particular Cupid, disguised as Ascanius, Aeneas' son), she falls desperately in love with Aeneas.

ūritur īnfēlīx Dīdō tōtāque vagātur
urbe furēns, quālis coniectā cerva sagittā,
quam procul incautam nemora inter Crēsia fīxit
pastor agēns tēlīs līquitque volātile ferrum
nescius: illa fugā silvās saltūsque peragrat
Dictaeōs; haeret laterī lētālis harundō.

5

ūritur: ūrere	<i>burn</i>
vagātur: vagārī	<i>wander</i>
furēns	<i>distraught, in a rage</i>
quālis ... tēlīs (lines 2–4) = quālis cerva (vagātur), quam incautam	
pastor agēns tēlīs inter Crēsia nemora procul, sagittā coniectā, fīxit	
quālis	<i>just like</i>
cerva	<i>deer, doe</i>
sagittā: sagitta	<i>arrow</i>
procul	<i>from afar</i>
incautam: incautus	<i>off guard</i>
nemora: nemus	<i>wood</i>
Crēsia: Crēsius	<i>of Crete, Cretan</i>
fīxit: fīgere	<i>pierce</i>
tēlīs: tēlum	<i>weapon, spear</i>
līquit: linquere	<i>leave</i>
volātile: volātilis	<i>winged</i>
ferrum: ferrum	<i>weapon</i>
saltūs: saltus	<i>glade, thicket</i>
peragrat: peragrāre	<i>wander through</i>
Dictaeōs: Dictaeus	<i>of Mount Dicte (in Crete)</i>
laterī: latus	<i>side, flank</i>
lētālis	<i>deadly</i>
harundō	<i>shaft, arrow</i>

- A 1 In lines 1–2 what two adjectives describe Dido? Which casts Dido in a more sympathetic light?
- 2 In line 2 what has wounded the deer?
- 3 Find the adjective in line 3 that suggests why the deer was hit.
- 4 Who is responsible for the wound (line 4)? From lines 4 and 5 what adjective and what participle describe this person?

- B 1** Explain the metaphor in the verb that begins this passage.
- 2** Lines 2–6 contain an epic simile. In what ways is Dido like the deer? In what ways is Aeneas like the hunter?
- 3** Why do you suppose Vergil uses specific place names such as **nemora inter Crēsia** (line 3) and **silvās saltūsque ... Dictaeōs** (lines 5–6)?
- 4** What stylistic device highlights **haeret laterī lētālis harundō** (line 6)? What word, in particular, foreshadows events to come?

III The Storm



Venus wishes to protect her son, Aeneas, and eventually help him reach Italy. Juno, hating the Trojans, wishes to prevent their arrival in Italy. So each goddess, for differing reasons, agrees to a union between Aeneas and Dido. Juno promises to devise a suitable situation. During a hunt, Juno sends a sudden storm which scatters the Carthaginians and the Trojans and drives Aeneas and Dido to the same cave, where they go through a form of marriage.

intereā magnō miscērī murmure caelum
 incipit, īnsequitur commixtā grandine nimbus,
 et Tyriī comitēs passim et Trōiāna iuventus
 Dardaniusque nepōs Veneris dīversa per agrōs
 tecta metū petiēre; ruunt dē montibus amnēs.
 spēluncam Dīdō dux et Trōiānus eandem
 dēveniunt. prīma et Tellūs et prōnuba Iūnō
 dant signum; fulsēre ignēs et conscius aether
 cōnubiīs, summōque ululārunt vertice Nymphae.
 ille diēs prīmus lētī prīmusque malōrum
 causa fuit; neque enim speciē fāmāve movētur
 nec iam furtīvum Dīdō meditātur amōrem:
 coniugium vocat, hōc praetēxit nōmine culpam.

5

10

miscērī:	miscēre	<i>mix, mingle,</i>	passim	<i>everywhere, in all directions</i>
murmure:	murmur	<i>roar, rumble</i>	Trōiāna:	Trōiānus
īnsequitur:			iuventus	<i>youth, young men</i>
īnsequī		<i>follow</i>	Dardanius	<i>Trojan</i>
grandine:	grandō	<i>hail</i>	nepōs	<i>grandson, descendant</i>
nimbus		<i>rain</i>		
petiēre = petīvēre =	petīvērunt		Nymphae	<i>Nymphs (minor goddesses of the woods and mountains)</i>
amnēs:	amnis	<i>stream</i>		
spēluncam:				
spēlunca		<i>cave</i>		

dēveniunt: dēvenīre	<i>reach</i>	lētī: lētum	<i>doom, disaster</i>
Tellūs	<i>Mother Earth</i>	malōrum:	
prōnuba	<i>attendant to the bride</i>	malum	<i>evil, tragedy</i>
Iūnō	<i>Juno</i>	speciē: speciēs	<i>appearances</i>
fulsēre: fulgēre	<i>shine out, flash</i>	fāmā: fāma	<i>reputation</i>
ignēs	<i>lightning</i>	furtīvum:	
consciūs	<i>witnessing</i>	furtīvus	<i>hidden, secret</i>
aether	<i>heaven</i>	coniugium:	
cōnubiūs:		coniugium	<i>marriage</i>
cōnubium	<i>marriage</i>	praetēxit:	
ululārunt = ululāvērunt		praetegere	<i>conceal</i>
vertice: vertex	<i>peak, summit</i>		

- A**
- 1 In lines 1 and 2 what has happened to the weather?
 - 2 In line 3 two groups are mentioned. Who are they?
 - 3 What action is taken by the people caught in the storm (lines 4–5)?
 - 4 What word in line 5 reveals their emotional reaction and thus suggests the intensity of the storm?
 - 5 Where do Aeneas and Dido find shelter?
 - 6 What role do each of the following play in the subsequent events: Tellūs, Iūnō, ignēs, aether, Nymphae (lines 7–9)?
 - 7 In lines 10–11 what words make it clear that this is a critical day?
 - 8 What is Dido's attitude towards her actions (lines 11–12)?
 - 9 What does she call what happened in the cave (line 13)?
- B**
- 1 What mood do the sound effects and rhythm in line 1 suggest?
 - 2 Suggest why Vergil refers to Ascanius as Dardanius nepōs Veneris (line 4).
 - 3 Examine line 6. How does the word order reinforce the meaning?
 - 4 What ritual features of a Roman wedding are in lines 7–9?
 - 5 Examine the first and last words which frame line 13. Explain the choice of these words.

About the Language I: More About the Ablative

A Study the following examples:

immānīs columnās **rūpibus** excīdunt.

They cut out huge columns from the cliffs.

Dīdō **tōtā** vagātur **urbe** furēns.

Dido wanders distraught through (in) the whole city.

In poetry the idea of in or from is often expressed by the ablative case alone, without any preposition.

B Further examples:

1 nōbīs tempus erat patriā discēdere cārā.

2 flūmine nant piscēs, arbore cantat avis.

3 iamque senex laetus nostrā proficīscitur urbe.

4 dīcitur immēnsā Cyclōps habitāre cavernā.



Dido and Aeneas mosaic.

IV Mercury Addresses Aeneas



Mercury, sent by Jupiter, reminds Aeneas of his destiny and of his duty to his son, Ascanius.

“tū nunc Karthāginis altae
fundāmenta locās pulchramque uxōrius urbem
exstruis? heu, rēgnī rērumque oblīte tuārum!
ipse deum tibi mē clārō dēmittit Olympō
rēgnātor, caelum ac terrās quī nūmine torquet.
ipse haec ferre iubet celerīs mandāta per aurās:
quid struis? aut quā spē Libycīs teris ōtia terrīs?
sī tē nūlla movet tantārum glōria rērum,
Ascanium surgentem et spēs hērēdis Iūli
respice, cui rēgnum Ītalīae Rōmānaque tellūs
dēbētur.”

5

10

Karthāginis:	Karthāgō	<i>Carthage</i>	ferre = mē ferre
uxōrius		<i>wife-enslaved</i>	celerīs = celerēs
oblīte: oblītus		<i>forgetful</i>	struis: struere <i>plan</i>
deum = deōrum			Libycīs: Libycus <i>Libyan, African</i>
rēgnātor		<i>ruler</i>	teris: terere <i>waste, fritter away</i>
nūmine: nūmen		<i>divine power</i>	

- A**
- 1 What two actions of Aeneas does Mercury question (lines 1–3)?
 - 2 In line 3 what does Mercury say Aeneas has forgotten?
 - 3 Where has Mercury come from? Who sent him?
 - 4 In line 7 what accusation does Mercury make?
 - 5 In line 8 find the word that should have caused Aeneas to leave Carthage before now. In lines 9–10 what other considerations might yet persuade Aeneas to leave?
- B**
- 1 What is ironical about the situation (lines 1–3) in which Mercury finds Aeneas? What tone of voice would be used for the word **uxōrius**?
 - 2 That the gods play a part in the action is a feature of epic. Aside from his role as messenger of the gods, what might Mercury represent at this point in the story?
 - 3 Re-read the passage and consider the different ways in which Mercury tries to persuade Aeneas to obey.
 - 4 What do you think Aeneas should do?

V Dido's Reproach and Aeneas' Defense



Shocked by the divine commands, Aeneas instructs his followers to prepare the ships for departure. Dido, hearing of this, bitterly reproaches Aeneas and tries to convince him to remain. She reminds him of how much she has lost because of him and how she will feel utterly betrayed if he leaves. Aeneas replies that he is not following his own desires but the plans of the gods and the decrees of fate. He ends his speech with these words:

“mē patris Anchīsae, quotiēns umentibus umbrīs
nox operit terrās, quotiēns astra ignea surgunt,
admonet in somnīs et turbida terret imāgō;
mē puer Ascanius capitisque iniūria cārī,
quem rēgnō Hesperiae fraudō et fātālibus arvīs.
nunc etiam interpres dīvum Iove missus ab ipsō
(testor utrumque caput) celerīs mandāta per aurās
dētulit: ipse deum manifestō in lūmine vīdī
intransent mūrōs vōcemque hīs auribus hausī.
dēsine mēque tuīs incendere tēque querēlīs;
Ītaliā nōn sponte sequor.”

5

10

Anchīsae:	Anchīsēs	<i>Anchises</i> (father of Aeneas)
umentibus:	umēns	<i>dewy</i>
operit:	operīre	<i>cover</i>
astra:	astrum	<i>star</i>
ignea:	igneus	<i>fiery</i>
somnīs = somniīs:	somnium	<i>a dream</i>
turbida:	turbidus	<i>troubled</i>
mē puer Ascanius = mē puer	Ascanius movet	
Hesperiae:	Hesperia	<i>the Western Land</i> (i.e. Italy)
fraudō		<i>cheat, rob</i>
fātālibus:	fātālis	<i>destined, ordained by fate</i>
arvīs:	arvum	<i>region</i>
interpres		<i>messenger</i>
dīvum = dīvōrum:	dīvus	<i>god</i>
testor		<i>swear by, take an oath on</i>
dētulit:	dēferre	<i>bring</i>
manifestō:	manifestus	<i>clear, bright</i>
incendere		<i>enflame, torment</i>

querēlīs: querēla *complaint*
sponte *willingly, of my own accord*

- A**
- 1 How frequently is Aeneas visited by the **patris Anchīsae ... imāgō** (lines 1–3)?
 - 2 What is the reason for these visitations? What is Aeneas' reaction (line 3)?
 - 3 From lines 4–5 find another consideration that motivates Aeneas to leave Carthage.
 - 4 From line 6 find the final reason that Aeneas feels compelled to leave.
 - 5 What request does Aeneas make of Dido (line 10)?
- B**
- 1 Vergil often calls Aeneas *pius Aenēās*. Re-read his speech and list the people to whom Aeneas owes duty.
 - 2 Aeneas is often accused of being logical, unfeeling, and cold-hearted. Find examples in his speech where emotion does come through. Is there any place in his speech where you feel sorry for him? Explain.
 - 3 To what extent might the Roman attitude to Aeneas have been different from our attitude today?



The god Mercury.

VI Dido's Curse



As the Trojan fleet departs, Dido curses Aeneas and his descendants.

“haec precor, hanc vōcem extrēmam cum sanguine fundō.
tum vōs, ō Tyriī, stirpem et genus omne futūrum
exercēte odiīs, cinerīque haec mittite nostrō
mūnera. nūllus amor populīs nec foedera suntō.
exoriāre aliquis nostrīs ex ossibus ultor
quī face Dardaniōs ferrōque sequāre colōnōs,
nunc, ōlim, quōcumque dabunt sē tempore vīrēs,
lītora lītoribus contrāria, fluctibus undās
imprecor, arma armīs: pugnent ipsīque nepōtēsque.”

5

vōcem: vōx	voice; word	ossibus: ōs	bone
extrēmam: extrēmus	final, last	ultor	avenger
stirpem: stirps	race	sequāre = sequāris	
genus: genus	race, offspring	colōnōs: colōnus	settler, colonist
exercēte: exercēre	harass	quōcumque ... tempore	at whatever time
foedera: foedus	treaty	imprecor: imprecārī	pray
suntō	let there be		
exoriāre = exoriāris:			
exorīrī	arise, spring up		

- A** 1 What do the words **vōcem extrēmam** and **cum sanguine** (line 1) suggest about Dido's plan of action?
- 2 What does Dido command her people to do (lines 2–3)?
- 3 What funeral gift does Dido request (lines 3–4)?
- B** 1 Vergil is thinking of an historical person when he has Dido refer to **aliquis ... ultor** in line 5. From your knowledge of Roman history, or by researching the later relationship between Rome and Carthage, suggest who this person was.
- 2 Examine the word order in line 6. Why is it effective?
- 3 List all the commands in this short passage. Why do you suppose there are so many?
- 4 Re-read lines 8–9. What is the effect of the word order used here?
- 5 Scan line 1. How does the rhythm of the line suit the subject of the line?
- 6 Scan line 9. What does the extra syllable at the end of the line reveal about Dido's state of mind?

About the Language II: Poetic Plurals

A Study the following quotations from Latin verse:

ōraque caeruleā patrium clāmantia nōmen
excipiuntur aquā. (*Ovid*)

*And **his mouth**, shouting the name of his father, was received by the dark blue water.*

per amīca **silentia** lūnae. (*Vergil*)

*through **the friendly silence** of the moonlight.*

In each of these phrases or sentences, the poet uses a *plural* noun (**ōra**, **silentia**) with a *singular* meaning (*mouth*, *silence*).

B From **Part VI Dido's Curse**, lines 3–4, pick out two examples of *plural* nouns used with *singular* meanings.



Like a Maenad in a bacchic frenzy, Dido is distraught when she learns Aeneas is leaving.

VII The Death of Dido



Dido's suicide.

Dido builds a great funeral pyre in the palace court, pretending that she is preparing a magic rite which will either bring back Aeneas or else free her from her love for him. The preparation for the rite involves building a pyre and placing on it the things she associates with Aeneas - their bed, his clothes, his sword. Lying down on the bed she says:

“dulcēs exuviae, dum fāta deusque sinēbat,
accipite hanc animam mēque hīs exsolvite cūrīs.
vīxī et quem dederat cursum fortūna perēgī,
et nunc magna meī sub terrās ībit imāgō.
urbem praeclāram statuī, mea moenia vīdī,
ulta virum poenās inimīcō ā frātre recēpī,
fēlīx, heu nimium fēlīx, sī lītora tantum
numquam Dardaniae tetigissent nostra carīnae.”
dīxit, et ōs impressa torō “moriēmur inultae,
sed moriāmur” ait. “sīc, sīc iuvat īre sub umbrās.
hauriat hunc oculīs ignem crūdēlis ab altō

5

10

Dardanus, et nostrae sēcum ferat ōmina mortis.”
dīxerat, atque illam media inter tālia ferrō
conlapsam aspiciunt comitēs, ēensemque cruōre
spūmantem sparsāsque manūs. it clāmor ad alta
ātria: concussam bacchātur Fāma per urbem.

exuviae: exuviae	<i>remains, relics</i>	iuvat	<i>it is pleasing,</i>
sinēbat: sinere	<i>allow</i>		<i>I want</i>
exsolvite: exsolvere	<i>free, set free</i>	ab altō	<i>from the deep</i>
perēgī: peragere	<i>finish, complete</i>		<i>(sea)</i>
praeclāram:		conlapsam:	
praeclārus	<i>famous</i>	conlābī	<i>collapse</i>
statuī: statuere	<i>build, establish</i>	ēsem: ēsis	<i>sword</i>
ulta: ultus	<i>having avenged,</i>	cruōre: cruor	<i>blood</i>
	<i>avenging</i>	spūmantem:	
virum: vir	<i>husband</i>	spūmāns	<i>frothing</i>
sī ... tantum	<i>if ... only</i>	sparsās: sparsus	<i>spread out</i>
carīnae: carīna	<i>keel, ship</i>	concussam:	
ōs impressa	<i>pressing her face,</i>	concussus	<i>startled, shocked</i>
	<i>pressing a kiss</i>	bacchātur:	
torō: torus	<i>couch</i>	bacchārī	<i>rush wildly</i>
inultae: inultus	<i>unavenged</i>	Fāma	<i>Rumor, Gossip</i>

- A**
- 1 What request does Dido make (line 2)?
 - 2 How does she sum up her life in line 3?
 - 3 What does she say will happen to her now (line 4)?
 - 4 What has she accomplished in her life (lines 5–6)?
 - 5 In lines 7–8 what does she wish had never happened?
 - 6 What is the difference between **moriēmur** (line 9) and **moriāmur** (line 10)?
 - 7 What do you suppose Dido is doing as she says **sīc, sīc** (line 10)?
 - 8 What will be the **ignem** she mentions in line 11?
 - 9 Describe what Dido’s companions see in lines 13–15.
- B**
- 1 In Part VI Dido is bitter and enraged. However, in **Part VII** **dulcēs** signals a change in the tone of her speech. Explain why she uses this word. What has caused the change in tone?
 - 2 What is missing from Vergil’s description? Suggest why.
 - 3 What purpose does the last sentence of the passage (**it clāmor ... urbem**) serve?

Practicing the Language



A Match each word in the top list with a word of similar meaning taken from the bottom list.

For example: aedificāre exstruere

castīgāre, dēcipere, dīvitiae, dulcis, ignis, nocēre, nōn, ōlim, quia, scelus, spernere, superāre, timēre, tūtus, vērō

suāvis, quod, culpāre, laedere, quidem, vincere, fallere, contemnere, haud, opēs, verērī, incolumis, facinus, quondam, incendium

B Complete each sentence with the correct word and then translate.

- 1 sī mē rogāvissēs, (dūxissem, respondissem).
- 2 sī Īcarus mandātīs patris pāruiisset, nōn in mare (cecidisset, crēdidisset).
- 3 sī exercituī nostrō subvēnissētis, vōbīs magnum praemium (dedissēmus, exstrūxissēmus).
- 4 sī in Circō heri adfuissēs, spectāculō (dēlectātus essēs, dēpositus essēs).
- 5 nisi senex ā libertīs dēfēnsus esset, latrōnēs eum (exiissent, occīdissent).

C Translate each sentence, then replace the verb in boldface with the correct form of the verb in parentheses, keeping the same person, tense, etc. Refer if necessary to the Complete Vocabulary and to the tables of deponent verbs on pages 313–314.

For example: cōsul pauca verba **dīxit**. (loquī)

This becomes: cōsul pauca verba **locūtus est**.

*The consul **said** a few words.*

- 1 dux nautās **incitābat**. (hortārī)
- 2 dcaptīvus quidem sum; sed effugere **temptābō**. (cōnārī)
- 3 dcrās ab hōc oppidō **discēdēmus**. (proficīscī)
- 4 **prōmīsī** mē pecūniam mox redditūrum esse. (pollicērī)
- 5 mīlitēs arma nova **comparāvērunt**. (adipīscī)
- 6 dcognōscere volēbam num omnēs nūntiī **revēnissent**. (regredī)

Epic Poetry

When Vergil turned his attention to the composition of an epic, he was pursuing a genre that had a long history. In fact, Greek epic poetry is the earliest surviving form of Greek literature. It existed before drama or history, for example. Greek epic originally consisted of songs sung by bards in camp, at court, and in public gatherings. The poet would learn the formulae and conventions of his art (such as similes, repeated lines and passages, and traditional descriptive phrases) and so would be able to sing an episode on request.

Such oral epics presuppose a long line of stories which bards and listeners knew. However, only fragments of these have survived, with the exception of Homer's *Iliad* and *Odyssey*. These epics tell, respectively, the story of the war at Troy and the anger of Achilles, and the story of the hardships suffered by the Greek leader, Odysseus, as he traveled from Troy home to Ithaca. The Homeric epics firmly established the epic form.

Little is known of the earliest history of the Latin epic. It seems to have been introduced to Rome in the 3rd century B.C. by Livius Andronicus with a translation of the *Odyssey*. It was further developed in the 2nd century B.C. when Ennius in his *Annales* wrote a history of Rome beginning with the flight from Troy to the year 181 B.C., using hexameters. It is clear that the Roman epic reached its highest point in the *Aeneid* of Vergil. Vergil's literary epic (in contrast to the original oral epics) was written by a sophisticated craftsman in deliberate imitation of the Homeric form.

Literary epics usually have common characteristics, derived from the traditional epics of Homer:

- The epic is a long narrative poem related in an elevated style and centered around the exploits of a hero who is of national, historical, or legendary significance. For example, in the *Iliad* he is the great Greek warrior, Achilles; in the *Aeneid* he is Aeneas, the leader of the survivors from Troy.
- The setting is vast in scope covering many nations. For example, Odysseus and Aeneas wander through the Mediterranean area, the extent of the known world, and even visit the Underworld.
- The action consists of battles or journeys that require courage or heroic deeds.
- The gods and goddesses and other supernatural forces take an interest in the action and even intervene from time to time.



“dīversa per agrōs tecta metū petiēre.”

There are also some minor conventions and technical devices used by most epic poets. The poet begins with a statement of his theme and an invocation to a Muse to help him in his great writing. Then he begins his narration **in mediās rēs** (*in the middle of the action*) and at a critical point. The poet also uses features such as flashbacks to provide the exposition of earlier events; cataloguing or listing of warriors, ships, and armies; extended formal speeches by the main characters; and epic similes, that is, sustained similes in which the comparison is developed far beyond the specific point of parallel.

In short, the epic is a very exacting genre, making immense demands on a poet's knowledge, invention, and skill to sustain scope, grandeur, and variety in a poem that encompasses the known world and a large portion of its learning.

Word Study

A Give a meaning for each of the following derivatives of the Latin noun **latus**, **lateris**:

- 1 bilateral
- 2 collateral
- 3 equilateral
- 4 quadrilateral
- 5 trilateral
- 6 unilateral

B S - words. Match the definition to the English derivative.

- | | |
|---------------|---|
| 1 spontaneous | a harmful to a person |
| 2 statute | b acting from impulse |
| 3 ossuary | c sword-shaped |
| 4 specious | d an established law |
| 5 ensiform | e throughout |
| 6 spice | f substance used to season foods |
| 7 passim | g seeming to be good without being so |
| 8 injurious | h a container for the bones of the dead |

C Match the Latin word to the word which means approximately the same.

- | | |
|------------|------------|
| 1 ait | a ubique |
| 2 ēnsis | b faciēs |
| 3 fraudāre | c gladius |
| 4 locāre | d dēcipere |
| 5 passim | e errāre |
| 6 speciēs | f pōnere |
| 7 vagārī | g inquit |

Stage 47 Vocabulary Checklist



ait	<i>says, said</i>
aura, aurae, f.	<i>breeze, air</i>
ēnsis, ēnsis, m.	<i>sword</i>
flūctus, flūctūs, m.	<i>wave</i>
fraudō, fraudāre, fraudāvī, fraudātum	<i>cheat, deceive</i>
iūs, iūris, n.	<i>right, privilege, law</i>
latus, lateris, n.	<i>side</i>
locō, locāre, locāvī, locātum	<i>place</i>
malum, malī, n.	<i>misfortune, evil</i>
moenia, moenium, n. pl.	<i>city walls; city</i>
nemus, nemoris, n.	<i>grove, glade</i>
nepos, nepōtis, m.	<i>grandson, descendant</i>
nūmen, nūminis, n.	<i>divine power, divine will</i>
os, ossis, n.	<i>bone</i>
passim	<i>everywhere</i>
sagitta, sagittae, f.	<i>arrow</i>
sinō, sinere, sīvī, situm	<i>allow</i>
speciēs, speciēī, f.	<i>appearance</i>
sponte meā	<i>of my own accord, voluntarily</i>
statuō, statuere, statuī, statūtum	<i>set up, establish; decide</i>
tēlum, tēlī, n.	<i>weapon</i>
vagor, vagārī, vagātus sum	<i>wander, go around; spread</i>





ROMULUS ET REMUS

Stage 48

After many adventures, Aeneas reached Italy and established a new home for the Trojans at Lavinium (named after his wife, Lavinia). His son, Ascanius, founded the town of Alba Longa. A long line of kings followed him, until the rule of Proca. The elder of Proca's two sons was Numitor, and he was driven out by his brother, Amulius. Subsequent events are described by the Roman historian, Livy (59 B.C. - A.D. 17), in a work traditionally known as *Ab Urbe Condita Libri*.

I



pulsō frātre Amulius rēgnat. addit scelerī scelus: stirpem frātris virīlem interēmit, frātris fīliae Reae Silviae per speciem honōris, cum Vestālem eam lēgisset, perpetuā virginitāte spem partūs adimit.

sed dēbēbātur, ut opīnor, fātīs tantae orīgō urbis maximīque secundum deōrum opēs imperiī prīncipium. vī compressa Vestālis cum geminum partum ēdidisset, seu ita rāta seu quia deus auctor culpaē honestior erat, Martem incertae stirpis patrem nuncupat. sed nec dī nec hominēs aut ipsam aut stirpem ā crūdēlitāte rēgiā vindicant: sacerdos vīncta in custōdiam datur; puerōs in prōfluentem aquam mittī iubet. forte quādam dīvinitus super rīpās Tiberis effūsus lēnibus stagnīs et posse quamvīs languidā mergī aquā īfantēs spem ferentibus dabat. ita velut dēfunctī rēgis imperiō in proximā alluviē, ubi nunc fīcus Rūminālis est - Rōmulārem vocātam ferunt - puerōs expōnunt.

5

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15

pulsō:	pellere	<i>drive out</i>
stirpem:	stirps	<i>issue, offspring</i>
virīlem:	virīlis	<i>male</i>
interēmit:	interimere	<i>destroy</i>
frātris filiae ... adimit		<i>takes away ...from his brother's daughter</i>
Reae Silviae:	Rea Silvia	<i>R(h)ea Silvia</i>
per speciem		<i>on the pretext</i>
partūs:	partus	<i>offspring</i>
dēbēbātur		subjects are orīgō (l. 5) and prīncipium (l. 6)
opīnor:	opīnārī	<i>think</i>
orīgō		<i>origin, foundation</i>
secundum ... opēs		<i>next to ... the power</i>
prīncipium		<i>beginning</i>
vī:	vīs	<i>force</i>
compressa:	comprimere	<i>crush, take</i>
ēdidisset:	ēdere	<i>produce</i>
seu ... seu		<i>whether ... or</i>

rāta: rērī	<i>think</i>
honestior: honestus	<i>honorable</i>
incertae: incertus	<i>questionable</i>
nuncupat: nuncupāre	<i>name</i>
rēgia: rēgius	<i>of the king</i>
vindicant: vindicāre	<i>protect</i>
sacerdōs	<i>priestess</i>
custōdiam: custōdia	<i>custody</i>
prōfluentem: prōfluere	<i>flow forward</i>
iubet = Amulius iubet	
forte quādam dīvinitus	<i>by a certain chance from the gods</i>
Tiberis	<i>nominative</i>
effūsus = effūsus est	
lēnibus: lēnis	<i>quiet</i>
stagnīs: stagnum	<i>pool</i>
(īnfantēs) posse ... mergī	<i>indirect statement dependent on spem</i>
quamvīs	<i>although, however</i>
languidā: languidus	<i>still</i>
mergī: mergere	<i>drown</i>
ferentibus = eīs ferentibus	
dēfunctī: dēfungī (+ ABL)	<i>carry out</i>
alluviē: alluviēs	<i>overflow</i>
fīcus Rūminālis	<i>Ruminal fig-tree (on the Palatine opposite the Capitol; Rumina was a goddess of suckling)</i>
Rōmulārem: Rōmulāris	<i>Romular (associated with Romulus)</i>
ferunt	<i>they say</i>
expōnunt: expōnere	<i>expose</i>

- 1 What two crimes did Amulius commit?
- 2 What part does fate play in the story?
- 3 What happened to Rea Silvia? How did she explain the result?
- 4 What two things did the king do to her?
- 5 What effect did the flooding of the Tiber have on the people assigned to get rid of the infants? Where were the babies exposed?
- 6 What view does Livy seem to take of Rea Silvia's explanation in line 8? How does the reader gain that impression?

vastae tum in hīs locīs sōlitūdinēs erant. tenet fāma cum fluitantem alveum, quō iam expositī erant puerī, tenuis in siccō aqua dēstituisset, lupam sitientem ex montibus quī circā sunt ad puerīlem vāgītum cursum flexisse; eam submissās īnfantibus adeō mītem praeuisse mammās ut linguā lambentem puerōs magister rēgiī pecoris invēnerit (Faustulō fuisse nōmen ferunt); ab eō ad stabula Larentiae uxōrī ēdūcandōs datōs. sunt quī Larentiam vulgātō corpore “lupam” inter pastōrēs vocātam putent: inde locum fābulae ac mīrāculō datum.



The she-wolf on a coin.

sōlitūdinēs: sōlitūdō	wilderness	pecoris: pecus	cattle
tenet fāma	the story goes (that)	stabula: stabulum	cottage, stall
fluitantem: fluitāre	float	ēdūcandōs: ēdūcāre	bring up
alveum: alveus	basket	datōs = datōs esse	dependent on
tenuis	shallow	vulgātō corpore	tenet fāma
in siccō	on dry land	inde	by acting as a prostitute
lupam: lupa	she-wolf	locum: locus	from this, accordingly
sitientem: sitīre	be thirsty		occasion, reason
puerīlem: puerīlis	of a boy		
vāgītum: vāgītus	crying		
flexisse: flectere	turn (dependent on tenet fāma)		
submissās: submittere	let down, lower		
mītem: mītis	gentle		
praeuisse	dependent on tenet fāma		
mammās: mamma	teat		
lambentem = eam lambentem: lambere	lick		

- 1 When the shallow water had receded, where was the basket?
- 2 Why did the wolf happen to be nearby? What two things did she do for the babies?
- 3 Who was Faustulus? Where did he take the babies?

III



ita genitī itaque ēdūcātī, cum prīmum adolēvit aetās, nec in stabulīs nec ad pecora segnēs vēnandō peragrāre saltūs. hinc rōbore corporibus animīsque sūmptō iam nōn ferās tantum subsistere, sed in latrōnēs praedā onustōs impetūs facere, pastōribusque rapta dīvidere et cum hīs crēscēte in diēs grege iuvenum sēria ac iocōs celebrāre.

5

genitī: genitus	<i>born</i>
adolēvit aetās	<i>they came of age</i>
nec ... segnēs	<i>(though) not inactive</i>
vēnandō: vēnārī	<i>hunt</i>
peragrāre	<i>roam</i> (historical infinitive - as are the following verbs in this section. Translate as perfect tenses.)
hinc	<i>in this exercise</i>
rōbore: rōbur	<i>strength, toughness</i>
nōn ... tantum	<i>not only</i>
ferās: fera	<i>wild animal</i>
subsistere	<i>encounter, face</i>
onustōs: onustus	<i>laden</i>
cum hīs	<i>with them</i> (the shepherds)
crēscēte: crēscere	<i>grow</i>
in diēs	<i>day by day</i>
grege: grex	<i>troop, flock</i>
sēria: sēria	<i>business, serious things</i>

- 1 When the infants had become young men, what kinds of things did they do?
- 2 As other people joined them how did they expand their activities?

The following questions relate to Parts I – III:

- 1 List phrases which emphasize the villainy of the usurper, Amulius.
- 2 Why does Livy mention more than once that Numitor's daughter was a Vestal?
- 3 List words that show Livy presenting this story as overseen by the gods.
- 4 How does Livy emphasize the vulnerability of Romulus and Remus by the description of the place where they were exposed? How would this description compare with the Forum in Livy's Rome?
- 5 Infants exposed at birth were expected to die of starvation or be killed by wild animals. However, the wolf in this story reverses the reader's expectations. List the words that present the wolf sympathetically.
- 6 In Part II (line 9) **fābulae ac mīrāculō** is an example of hendiadys: the use of two nouns to describe something where we might expect a noun and adjective. We might translate this as "a wonderful story." What effect does this literary device have here?
- 7 How does Livy try to ensure that the reader likes Romulus and Remus?

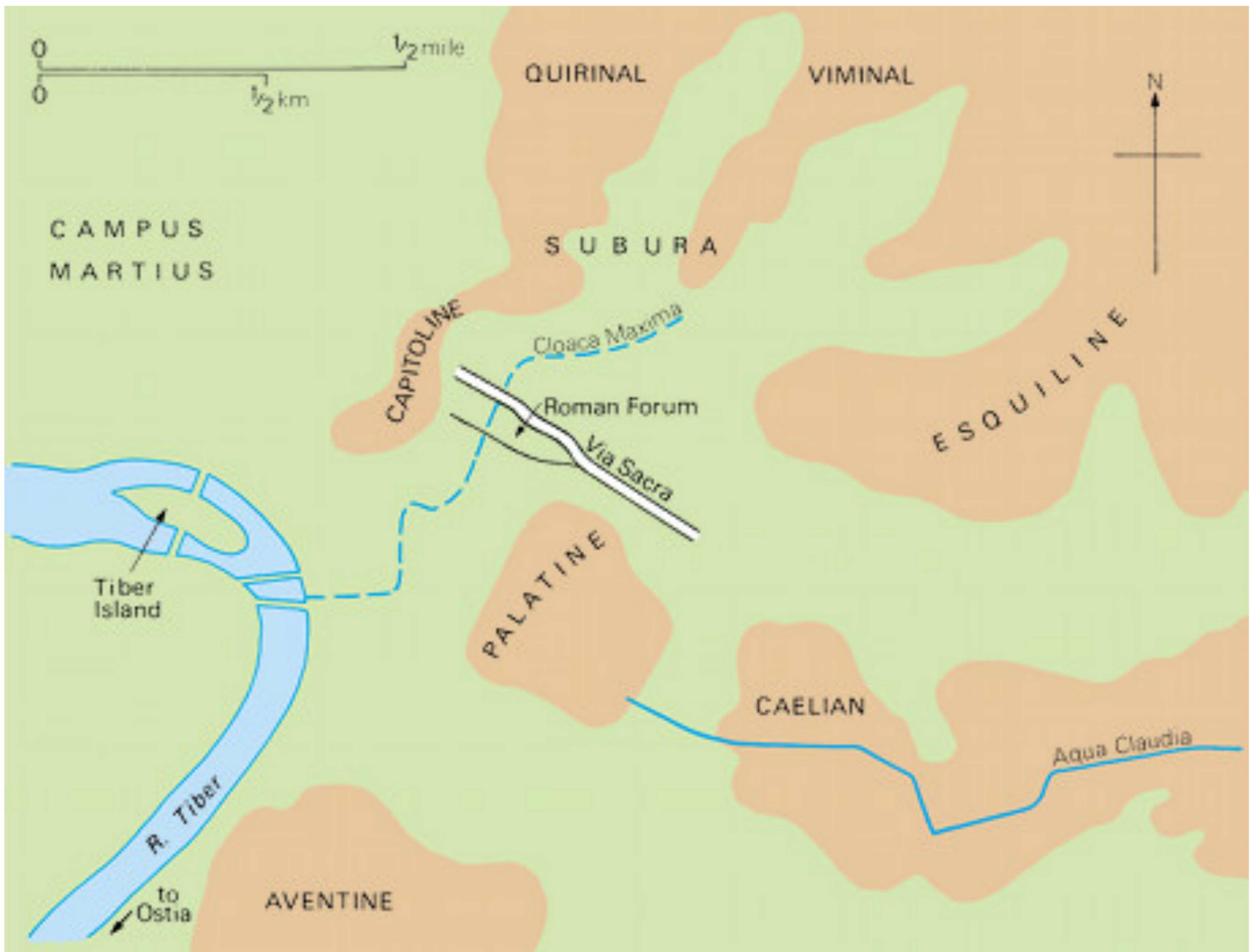


The Tiber today in central Rome.



Left: *Central and southern Italy.*

Below: *The city of Rome, with the seven hills marked.*



About the Language: Historical Infinitives

A Study the following examples:

iuvenēs latrōnēs **oppugnāre**, praedam **dīvidere**, iocōs **celebrāre**.

*Young men **attacked** robbers, **divided** the plunder, and **had** fun.*

Notice how the infinitive of the verb is used in this sentence, instead of an indicative tense, to describe events happening in the past. This is known as the **historical infinitive**. It occurs most often in descriptions of lively and rapid action.

B Further examples:

1 omnēs amīcī bibere, cantāre, saltāre.

2 in urbe maximus pavor; aliī ad portās fugere; aliī bona sua in plaustra impōnere; aliī uxōrēs liberōsque quaerere; omnēs viae multitūdine complērī. (from *Sallust*)



*Roma or Venus on
the Ara Pacis, Rome.*

Romulus and Remus eventually restored their grandfather, Numitor, to the throne and killed Amulius. The young men then decided to found their own city.

IV



ita Numitōrī Albānā rē permissā Rōmulum Remumque cupīdō
cēpit in iīs locīs ubi expositī ubique ēdūcātī erant urbis condendae.
et supererat multitūdō Albānōrum Latīnōrumque; ad id pastōrēs
quoque accesserant, quī omnēs facile spem facerent parvam
Albam, parvum Lāvīnium prae eā urbe quae conderētur fore.
intervēnit deinde hīs cōgitātiōnibus avitum malum, rēgnī cupīdō,
atque inde foedum certāmen coortum ā satis mītī prīncipiō.
quoniam geminī essent nec aetātis verēcundiā discrīmen facere
posset, ut dī quōrum tūtēlae ea loca essent auguriīs legerent quī
nōmen novae urbi daret, quī conditam imperiō regeret, Palātium
Rōmulus, Remus Aventīnum ad inaugurandum capiunt.

5

10

Albānā rē = Albā Longā

permissā: permittere

cupīdō

condendae: condere

supererat: superesse

ad id

accesserant: accēdere

quī omnēs

parvam/parvum

prae

fore = futūrum esse

intervēnit: intervenīre (+ DAT)

cōgitātiōnibus: cōgitātiō

avitum: avitus

rēgnī: rēgnum

foedum: foedus

coortum: coorīrī

quoniam

verēcundiā: verēcundia

discrīmen: discrīmen

quōrum tūtēlae

auguriīs: augurium

conditam = urbem conditam

inaugurandum: inaugurāre

entrust

ambition

found, establish

be excessive

to this (excess)

be joined, be added to

so that they all (result clause)

translate as predicate adjectives with fore

compared with

interrupt

thought

of a grandfather

rule

foul, shameful

rise

since

respect

distinction

under whose protection

augury

take auspices

- 1 Where did Romulus and Remus want to found their city?
- 2 Why was there a hope that the new city would be larger than both Alba Longa and Lavinium?
- 3 What was the **foedum certāmen**?
- 4 What problem did Romulus and Remus have in naming the new city?
- 5 With whose help did they resolve this problem?
- 6 Where did each young man go to take the auspices?



Mosaic of wolf and twins.

priōrī Remō augurium vēnisse fertur, sex vulturēs; iamque nūntiātō auguriō cum duplex numerus Rōmulō sē ostendisset, utrumque rēgem sua multitūdō cōnsalūtāverat: tempore illī praeceptō, at hī numerō avium rēgnū trahēbantur. inde cum altercātiōne congressī certāmine īrārū ad caedem vertuntur; ibi in turbā ictus Remus cecidit. vulgātior fāma est lūdibriō frātris Remum novōs trānsiluisse mūrōs; inde ab īrātō Rōmulō, cum verbīs quoque increpitāns adiēcisset, “sīc deinde quicumque alius trānsiliet moenia mea,” interfectum. ita sōlus potītus imperiō Rōmulus; condita urbs conditōris nōmine appellāta.

5

10

fertur	<i>is said</i>
duplex	<i>double</i>
cōnsalūtāverat: cōnsalūtāre	<i>salute, hail</i>
praeceptō: praecipere	<i>receive in advance, take beforehand</i>
trahēbantur: trahere	<i>claim</i>
altercātiōne: altercātiō	<i>altercation, disagreement</i>
congressī: congregi	<i>meet</i>
caedem: caedēs	<i>murder</i>
ictus: icere	<i>strike</i>
vulgātior: vulgātus	<i>common</i>
lūdibriō: lūdibrium	<i>mockery</i>
trānsiluisse: trānsilire	<i>jump over</i>
increpitāns: increpitāre	<i>speak angrily</i>
adiēcisset: adicere	<i>add</i>
sīc	<i>supply</i> pereat
quicumque alius	<i>whoever else</i>
interfectum = interfectum esse	
potītus: potīrī (+ ABL)	<i>gain possession of</i>
conditōris: conditor	<i>founder</i>

- 1 Which brother received the first augury? What was the first augury?
- 2 What was the second augury?
- 3 How did the followers of each brother respond to the omens?
- 4 How did the altercation end?
- 5 Outline the **vulgātior fāma**.
- 6 What did Romulus say?
- 7 What were the two results of Romulus' action?

The following questions relate to Parts IV–V:

- 1 What do the words **sua multitūdō** (V, line 3) suggest about the two brothers by this time?
- 2 Give reasons why you think the second version of the death of Remus became **vulgātior** (V, line 6)?
- 3 Do you think Livy thought one version was more likely than the other? Explain why you think so.
- 4 List the verbs and verb forms associated with Remus in V. What do you notice about them in comparison with those associated with Romulus? Explain what Livy achieves by this word choice.

The following questions relate to Parts I–V:

- 1 To what earlier events in the story do the words **avitum malum, rēgnī cupīdō** (IV, line 6) refer?
- 2 Etiological myths explain causes or origins. Find three examples in Livy's story. Where in the story of Daedalus and Icarus did Ovid use etiology?
- 3 Livy presents the foundation and history of Rome as important and as overseen by the gods. In doing this, he provides many details, some of which add color and interest to his tale, while others reveal his skepticism. Find examples of (a) his vivid narration and (b) his skepticism.
- 4 What is there about the story of Romulus and Remus and the founding of Rome that has made these stories so memorable? What other myths or legends could be compared with this story?



The Palatine above the Roman Forum.

Practicing the Language

A Translate each sentence into Latin by selecting correctly from the list of Latin words.

1 *I gave money to the boy (who was) carrying the books.*

puerī librōs portanti pecūnia dedī
puerō liberōs portātī pecūniam dederam

2 *The same women are here again, master.*

eadem fēminae simul adsunt dominus
eaedem fēminam rūrsus absunt domine

3 *By running, he arrived at the prison more quickly.*

currendō ad carcerem celeriter advēnit
currentī ā carcere celerius advēnī

4 *If you do not obey the laws, you will be punished.*

sī lēgibus pārueritis pūnīminī
nisi lēgī pārēbātis pūniēminī

5 *Let us force the chiefs of the barbarians to turn back.*

prīncipēs barbarīs revertor cōgimus
prīncipem barbarōrum revertī cōgāmus

6 *Men of this kind ought not to be made consuls.*

hominibus huius generis cōnsulem facere nonne dēbet
hominēs huic generī cōsulēs fierī nōn dēbent

B In each pair of sentences, translate sentence **a**; then, with the help of pages 294–295 and 310, express the same idea in a passive form by correctly completing the nouns and verbs in sentence **b**, and translate again. For example:

a timēbam nē mīlitēs mē caperent.

b timēbam nē ā mīl. . . capēr. . .

Translated and completed, this becomes:

a timēbam nē mīlitēs mē caperent.

*I was afraid that **the** soldiers would catch me.*

b timēbam nē ā mīlitibus caperer.

I was afraid that I would be caught by the soldiers.

a dīc mihi quārē domina numquam ancillās laudet.

b dīc mihi quārē ancill. . . numquam ā domin. . . laud. . .

Translated and completed, this becomes:

a dīc mihi quārē **domina** numquam **ancillās** laudet.

Tell me why the mistress never praises the slave-girls.

b dīc mihi quārē **ancillae** numquām ā **dominā** laudentur.

Tell me why the slave-girls are never praised by the mistress.

1a dominus cognōscere vult num servī cēnam parent.

b dominus cognōscere vult num cēn. . . ā serv. . . par. . .

2a tantum erat incendium ut flammae aulam dēlērent.

b tantum erat incendium ut aul. . . flamm. . . dēlēr. . .

3a barbarī frūmentum incendērunt ut inopia cibī nōs impedīret.

b barbarī frūmentum incendērunt ut inop. . . cibī imped. . .

4a in silvā tibi latendum est nē hostēs tē videant.

b in silvā tibi latendum est nē ab host. . . vid. . .

5a nisi vōs adiūvissem, barbarī vōs circumvēnissent.

b nisi vōs adiūvissem, ā barbar. . . circumven.

6a nescio quārē prīnceps mē relēgāverit.

b nescio quārē ā prīncip. . . relēg. . . .



Romulus and Remus on a carving of a shield boss.

Historiography

In his introduction to *Ab Urbe Condita Libri*, Livy wrote:

quae ante conditam condendamve urbem poeticis magis decora fabulis quam incorruptis rerum gestarum monumentis traduntur, ea nec adfirmare nec refellere in animo.

The things that happened before the city [Rome] was founded or its founding was planned, are handed down more as ornaments for stories from the poets than in the genuine memorials of what was done. These things I do not intend to affirm or refute.

Livy was writing about events seven hundred years before he lived, and he admits from the start that these events are probably more legend than history. So it is perfectly natural that in his writing he includes various versions of the same event. After all, as he says elsewhere in his introduction, history is **rērum gestārum memoria**: the memory of what has been done. We can record the memory of the past; the *actual* events of the past are more elusive.

The growth of Rome, from its very humble beginnings to a world power, is an important topic. Reading any history, according to Livy, is a serious occupation, because history provides readers with **exempla**, patterns of conduct, for individuals and for states, to imitate or avoid. The memory of the Roman past that he records illustrates the changes that growth and prosperity in society bring, until we (the Romans) have reached the point when **nec vitia nostra nec remedia patī possumus** (*we can endure neither our vices nor their remedies*).

All through his history, Livy's focus is on the people who made things happen: in other words, the people who provide the exempla. For example, he tells the story of the three brave Horatii brothers (from Rome) who fought the three Curiatii brothers (from Alba Longa), and the resulting peace between the two towns, broken by the treachery of the Alban leader. The Romans decided to destroy Alba Longa and transfer the people to Rome. The last scene at Alba Longa presents the background noise during the destruction of the town, and, in the foreground, shows the grieving people, looking their last on their homes, everywhere **silentium triste ac tacita maestitia** (*mournful silence and silent sorrow*).

Tacitus in his *Annals* and *Agricola*, and Suetonius in his *Lives of the Twelve Caesars* (all of which have served as sources for some of the stories you have read) do the same. It is Tacitus' picture of the successor of Augustus, Tiberius: cautious, grim, brooding, and resentful, that is still our image of this emperor. In the *Agricola*, at the same time as he honors his father-in-law, Agricola, soldier and administrator, he presents Domitian: watchful, suspicious, envious. Suetonius, as the title shows, tells the stories of the emperors and their effect on Rome and the empire. None of these historians includes sections on the economic or social conditions of the times. It is the people who create their history.

Livy, Tacitus, and Suetonius consulted a variety of sources. Unlike modern historians, however, ancient historians (both Roman and Greek) did not record those sources in footnotes or bibliographies. They might refer to them in passing, or hint at various versions, but their aim was to produce as dramatic, as serious, as cynical (in the case of Tacitus), as psychologically convincing, in other words as vivid a picture of the event as they could. This might extend to a character in the history giving a speech in which he was quoted as saying the kinds of things that he would have been most likely to say on the occasion being described. A modern historian would find such writing of history scandalous. An ancient historian would not. This is why such histories are works of literature as much as records of the past. In reading them, we savor the style as much as the content. It is a rewarding experience.

Word Study

A Match the meaning to the English derivative.

- | | | | |
|---|--------------|---|-------------------------|
| 1 | to rate | a | to drive away |
| 2 | to intervene | b | to consider, esteem |
| 3 | to vindicate | c | to continue to live |
| 4 | to flex | d | to clear from criticism |
| 5 | to repulse | e | to come between |
| 6 | to subsist | f | to mirror an image |
| 7 | to reflect | g | to bend |

B Give a meaning for each of the following English derivatives of **flectere**:

- 1 reflector
- 2 deflect
- 3 inflection
- 4 circumflex
- 5 inflexible
- 6 genuflect

C Match the Latin word to the word opposite in meaning.

- | | | | |
|---|-------------|---|----------|
| 1 | foedus | a | quia |
| 2 | quoniam | b | cēlāre |
| 3 | intervenīre | c | āmittere |
| 4 | potīrī | d | iungere |
| 5 | quamvīs | e | quamquam |
| 6 | vulgāre | f | iūcundus |



The two sides of a silver denarius showing (left) Caesar and an augur's staff, and (right) Juno.

Stage 48 Vocabulary Checklist



caedēs, caedis, f.	<i>murder, slaughter</i>
flectō, flectere, flexī, flexum	<i>bend, turn</i>
foedus, foeda, foedum	<i>foul, horrible</i>
interveniō, intervenīre, intervēnī, interventum	<i>come between, interrupt</i>
opīnor, opīnārī, opīnātus sum	<i>believe, suppose</i>
pellō, pellere, pepulī, pulsum	<i>drive, strike, move</i>
potior, potīrī, potītus sum (+ ABL)	<i>obtain, gain possession of</i>
quamvīs	<i>although</i>
quōniam	<i>since</i>
reor, rērī, rātus sum	<i>think</i>
seu ... seu (sīve ... sīve)	<i>whether ... or, if ... or if</i>
subsistō, subsistere, substitī	<i>encounter; halt, stop, stay</i>
vindicō, vindicāre, vindicāvī, vindicātum	<i>protect; avenge</i>
vīs, vis, f.	<i>force, violence</i>
vulgō, vulgāre, vulgāvī, vulgātum	<i>make known, make common</i>

NUMBERS

ūndecim	<i>eleven</i>
duodecim	<i>twelve</i>
tredecim	<i>thirteen</i>
quattuordecim	<i>fourteen</i>
quīndecim	<i>fifteen</i>
sēdecim	<i>sixteen</i>
septendecim	<i>seventeen</i>
duodēvīgintī	<i>eighteen</i>
ūndēvīgintī	<i>nineteen</i>
trecentī	<i>three hundred</i>
quadringentī	<i>four hundred</i>
quīngentī	<i>five hundred</i>
sescentī	<i>six hundred</i>
septingentī	<i>seven hundred</i>
octingentī	<i>eight hundred</i>
nōngentī	<i>nine hundred</i>



A hut urn.